

Newsletter August 2007

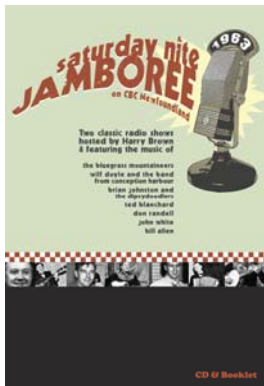
MUSIC, MEDIA AND CULTURE LECTURE SERIES, 2007-08

The sixth Music, Media and Culture Lecture series will showcase diverse research areas, approaches, and presentation styles. Kicking off this year's series on Tuesday, September 18th at 7:30 pm in Petro Canada Hall is **Dr. Deborah Wong** (University of California, Riverside), who specializes in the musics of Asian America and Thailand, and will present "An Ethnomusicology of Hope." Later in the fall, on October 10th, we welcome the **Orchid Ensemble** (Vancouver, BC), comprised of Lan Tung (erhu), Gelina Jiang (zheng), and Jonathan Bernard (marimba) – a group that embraces a variety of musical styles in their repertoire, including the traditional and contemporary music of China, jazz, world music, and creative improvisation. On January 22nd, we are joined by **Dr. Daniel Downes** (University of New Brunswick), whose research explores issues pertaining to cultural diversity, communication technologies, and the regulation of the new media economy. Providing the grand finale to our series this year is our own **Dr. Tom Gordon**, whose current research explores Moravian music in the Inuit communities of coastal Labrador. He will present a historic reconstruction titled "Holy Week in Hebron, Labrador 1859" on February 13th.

Venues will be announced on today.mun.ca and the lecture series brochure will be available from the MMAp later in the summer. To get your copy, contact Maureen Houston at 737-2051 or mhouston@mun.ca.

MAGNETIC TAPE TREASURES: THE UNEXPECTED DISCOVERY AND UPCOMING RELEASE OF SATURDAY NITE JAMBOREE

They say you should always expect the unexpected, but even the most talented soothsayer couldn't have foreseen the series of events leading up to the most recent release in the MMAp archival CD series. In 1963, two young nursing students, Dinah Hilton Fitchett and Doreen Reardigan, attended a recording session of *Saturday Nite Jamboree* at the CBC studio and, when it was over, Dinah asked Harry Brown for copies of the tapes. Shortly thereafter, she was given two 7" reels which then travelled with her to England, only to return home to St. John's some four decades later when Dinah visited her longtime friend. Because the recordings were an older, nearly obsolete format, she could no longer listen to them and set about having copies made. Doreen's son, who works at Memorial University, brought the reels to the Folklore Department, at which time Neil Rosenberg immediately recognized the value in these tapes – treasures 'buried' on magnetic tape that document part of Newfoundland's musical and broadcast history. His immediate thought: "*This has to be shared.*" Now forty-four years after its original recording in a CBC studio, *Saturday Nite Jamboree* is set for release and will be a sound document like no other. (continued on page 2)



In this issue...

"B'ys in da Shtetl" by Erin Sharpe	3	"IASPM International" by Kelly Best	5
"Notes from the Field" by Ainslie Durnin....	3	"Joining the MMAp Team"	7
CFP: NAFCo 2008	5	"Tips for the Ethnographer's Toolbox"	8

Discovering the existence of *Saturday Nite Jamboree* tapes, and indeed any similar broadcast recordings from this time period, is the equivalent of unearthing buried treasure for producer Neil Rosenberg, who explains: “They’re the only tapes that now exist of this show because generally those tapes were erased and reused. So it was amazing that the tapes were there at all.” The rarity of such recordings would make these valuable historic documents to be preserved for the future. However, the information implicitly contained within them tells us much about popular culture, specifically music, in Newfoundland.



In a conversation with Neil Rosenberg on 13 July 2007, he explained why these recordings are being released to the public on CD:

It’s a very good document of a musical process in the vernacular music of Newfoundland, because it shows you what people were listening to in the world of popular music in the fifties and sixties. It’s a combination of country music, Newfoundland traditional, and Irish music – the same combination that came together in the music of Harry Hibbs, Dick Nolan, and eventually Simani – a bringing together of the North American and the European threads in a special Newfoundland way. Most of the people on this radio program were recording artists, and there weren’t that many recording artists at the time. Today you can be a recording artist very easily; you know, you hardly even have to leave your home. But back then it was a big deal. Wilf Doyle, John White, the Dipsydoodlers all had records out and were well known to CBC listeners in 1963. They represented the cutting edge, what then-young musicians were doing. [. . .]

The histories of the songs are very interesting as well. You have contemporary Nashville on the one hand, but you also have things like “O’Donnell Aboo,” which I had never heard of. It’s an accordion tune that Wilf Doyle plays, a famous tune in Ireland that almost became the national anthem. And there’s John White’s own composition “My Native Newfoundland”, which is very much in the

style of the Irish immigrant ballad. So it’s a fascinating look at a kind of Newfoundland song repertoire as a microcosm. In that sense it’s sort of typical, because when you look at Newfoundland song repertoires, you see ancient songs from the British Isles and songs from all over North America, from the worlds of popular culture and tradition as well.

With Ted Rowe’s history of broadcasting in Newfoundland, and Neil Rosenberg’s discussion of the musical repertoire contained in the programs, *Saturday Nite Jamboree* is a “unique document for Newfoundland – you’re hearing local radio as people heard it 40 years ago.”

This documentary sound recording takes its rightful place as the third in MMaP’s archival CD series. Other CDs in this series, still available for purchase, include *It’s Time for Another One: Folk Songs from the South Coast of Newfoundland*, a regional project centered on Ramea and Grole, and the popular *Folklore of Newfoundland and Labrador: A Sampler of Songs, Narrations, and Tunes*, a diverse, multi-lingual production representing a wide range of expressive culture in the province, now in its second run.

To order your copy of *Saturday Nite Jamboree* or other CDs in the archival series, contact MMaP at 737-2051 or drop by our office in the Arts and Culture Centre (first floor). CDs are also available at locations throughout Newfoundland through Landwash Distribution (<http://www.landwashdistribution.com/>).🎵

RENOVATIONS AT MMAP



Renovations for the new MMaP space began on 16 July 2007. The audio-video lab, performance space, and future student area (pictured above) will be completed in September.

B'YS IN DA SHTETL By Erin Sharpe

Newfoundland's only klezmer band got its start as a one-credit hour course under the tutelage of Dr. Christine Gangelhoff in Fall 2006 at MUN's School of Music. Originally planned for only one term, this world music course continued into winter due to overwhelming interest. Soon the MUN Klezmer Ensemble was renamed B'ys in da Shtetl – a name which combines the Newfoundland word for a group of people with the Yiddish word for an eastern European Jewish village (leaving us with a bi-linguistic pun on “Boys in the Hood”). The B'ys far exceeded the single performance required for an ensemble course each term, appearing several times at the Ship Pub and breaking the record for attendance at Folk Night, earning the group an honorary ‘gold record.’ They also performed at Bitters, the MUN Folklore Society's Mary Griffiths Night, and at Chanukah and Purim parties for the St. John's Jewish community havurah. The year wrapped up with a road trip to Corner Brook, followed by a live performance recorded by CBC Radio at the D.F. Cook Recital Hall.

Dr. Gangelhoff, who has taught in Serbia, Tonga, the United States of America, and Canada, joined Memorial on a one-year replacement contract for flute instruction. Her goals in teaching klezmer music to a performance ensemble were numerous. First, Dr. Gangelhoff sees inherent value in exposure to a variety of musics and their surrounding cultures. She feels that it can increase a student's interest in exploring different types of music and serve as an enriching experience. A second goal was the development of musical skills through learning and performing klezmer. In Gangelhoff's experience, skills such as playing in tune, memorization, harmonic listening, and arranging can be developed through playing klezmer music. Activities such as intense listening for ornamental pitch bends, learning tunes by ear, playing background patterns by following chord changes, and arranging the tunes after listening to several examples helped to develop these skills. Students enjoyed playing this music for people who would respond immediately by dancing, as well as the creative control they could exert in this ensemble. They feel this ensemble is an excellent addition to the curriculum of MUN's School of Music.



B'ys in da Shtetl – Photo by Christine Gangelhoff

While performing for Chanukah and Purim parties held by the Jewish community havurah, B'ys in da Shtetl played klezmer music to an audience for which the music meant something more than merely novel dance music. The community welcomed our all-gentile klezmer band with open arms, including us in the events by explaining the meanings of parts of ceremonies and making sure that we had plenty to eat. Members of the Havurah enjoyed having live music for dancing and have been very supportive of B'ys in da Shtetl, providing the group with advice, klezmer recordings, and snacks for the long bus ride to Corner Brook.

The future of the B'ys is uncertain – a variety of commitments, in addition to a number of members' summer travels, have precluded summer performance engagements and some members will be leaving St. John's in the fall. As well, Dr. Gangelhoff's has moved on to her next great teaching adventure. It is hoped that the remaining members can build on all they've learned and continue making music as Newfoundland's only klezmer band. 🎵

NOTES FROM THE FIELD: THE LAND OF THE MIDNIGHT SUN By Ainslie Durnin

When people ask about my research interests and discover that the topic of my major research paper is Sámi music and culture, their responses are often inquisitive looks and questions of curiosity. How *did* a prairie girl become interested in the indigenous people of northern Scandinavia? Well,

the year after I graduated high school I had an opportunity to spend a year in Oulu, Finland as an exchange student. During this time I became intrigued by the Sámi people and so, when the opportunity arose, I decided to pursue studies of their musical traditions and cultural life at the graduate level. As the first year of my Master's degree unfolded and the chance to visit Finland this past spring became a reality, I was thrilled. It was a wonderful opportunity, not only to see my host families and friends, but also to further my research and understanding of the Sámi and their culture.

The focus of my research project is contemporary Sámi music and how listeners hear and respond to the music. Complex relationships exist between the Sámi and the countries of Scandinavia, and many stereotypes persist. My research in Finland afforded me the chance to sit down with a small group of Finns to listen to examples of Sámi music and to talk about the music and culture of the Sámi people. I was able to explore Finnish perceptions of and reactions to Sámi music and musicians. This experience brought to light many interesting observations, as well as many of the stereotypes that shape the relationship between the Finns and the Sámi.

During my month stay in Finland, an indigenous music festival, *Ijahis Idja*, was held in Inari, a Sámi village in the far north of Finland. Inari, considered the hub of Sámi culture in Finland, is situated on Lake Inari about three hundred kilometres north of the Arctic Circle. It is home to SAKK, a Sámi school devoted to promoting Sámi culture, handicrafts, and language, and Siida, a Sámi museum and northern Lapland nature centre. The weekend of the festival was only three weeks before *Johannus*, the celebration of the Midnight Sun, and so there was constant daylight, the nights never getting darker than the equivalent of mid-evening in Newfoundland.

The three-day long festival was dedicated to empowering Sámi youth and to promoting the Skolt Sámi culture. The Skolt Sámi come from the region of northeast Finland and northwest Russia. Currently, only about four hundred people speak Skolt Sámi, and so the language is extremely endangered. While most people at the festival came from the Inari region of Finland, there were featured

guests from the Skolt region of Lapland. They provided talks about their music, traditional dress and lifeways, and they performed at many of the concerts. One such performance featured a *noaidi* drummer, a rare example of the pre-colonization shamanistic ways and beliefs of the Sámi people.



Sámi in Traditional Dress at the Ijahis Idja Festival –
Photo by Ainslie Durnin

Also featured throughout the weekend were workshops for children, a day of seminars and presentations about Sámi music and music initiatives in different areas of Lapland, a Sámi church service, and many concerts with some well-known Sámi performers, including Sofia Jannok, Tiina Sanila, and the internationally-renowned Wimme Saari. The performers came from various parts of Lapland, from Sweden, Russia, and, of course, Finland. Some of the performers *joiked* in a traditional style, while others incorporated modern instruments and musical styles, such as hard rock and rap.

The weekend was an interesting experience for me, my first opportunity to be 'in the field' as an ethnomusicologist. After all of the reading and planning I had done in preparation for the trip, it was exciting to finally be in Lapland amid the Sámi people. The books, articles, and pictures consulted in preparation for the trip suddenly came alive, and it was thrilling to meet such interesting people and to take part in the events of the festival. 🎵



CFP: NORTH ATLANTIC FIDDLE CONVENTION 2008: CROSSING OVER

Dates: August 3rd–8th, 2008

Place: Memorial University, St. John's, NL

Deadline: September 15th, 2007

Website: www.mun.ca/nafco2008

After two very successful North Atlantic Fiddle Conventions hosted by The Elphinstone Institute, University of Aberdeen,

Scotland, NAFCo is crossing over the Atlantic in 2008 to St. John's, Newfoundland & Labrador, to explore and celebrate the rich fiddle and dance traditions of Atlantic Canada, the North Atlantic rim, and beyond.



Once again an international academic conference will combine with performances and workshops to create an event devoted to the theme of Crossing Over, conceived broadly as including transference of musical styles from the Old to the New World, and back again, changing musical canons, shifts of repertoire, exchange of tunes between cultures, switches in instrumentation, the generational transfer of musical traditions from old to young, and the interplay with popular music. Further cross overs appear in the dance traditions of Newfoundland and Labrador, where accordion players are sometimes called fiddlers, where dance can be accompanied by mouth music, and where popular media influences interact with traditional set dances and step dance.

Papers on all aspects of fiddle and dance traditions are invited, and since scholars of dance and fiddle are often performers too, workshops involving performance and demonstration are encouraged. If you are interested in offering a twenty-minute academic paper or a workshop, please submit a 250-300 word abstract by September 15th, 2007. Abstracts of papers will be peer-reviewed.

Please send your abstract by e-mail to:
nafco2008@mun.ca

IASPM INTERNATIONAL MEXICO CITY – CONTRASTS AND CONVERSATIONS

By Kelly Best.

Academic conferences are wonderful opportunities to hear new research, meet new scholars and reconnect with others. They can also be very intense experiences. The 2007 IASPM International conference held in Mexico City from June 25th to the 29th was no exception. I presented a paper on Newfoundland hip-hop. My co-panelist, Charity Marsh, spoke about hip-hop on the Prairies. We gave our papers on the first day of the conference – a day that began with registration and plenary sessions at 8:30 A.M. and ended with a reception from which we returned home after midnight.

Our papers went very well. Tony Mitchell made last minute arrangements with the organizers so that he could chair our session. We each had a number of insightful questions. After the day's sessions ended, delegates boarded the yellow buses to the 'Welcome' reception. It was an open bar, set on the stone veranda at the back of a grand, Spanish-looking villa situated in a public park near the centre of town. Once off the bus, we were ushered up the front stone stairs and through a huge set of double doors made of heavy wood. Flanking each step and lighting our way through the dusk were flickering paper lanterns and beaming pots of sunflowers. We all cheered when the surprise Mariachi band started its performance. Lightning flashed, but we were protected by tarps artfully attached to aluminum poles. The reception was a fantastic ending to a wonderful day. But when we finally arrived back at our hotel room in the suburb of Santa Fe, not ten minutes walk from the Universidad Iberoamericano (the host institution) we had reached a consensus. Charity turned off the alarm clock. Tuesday would be our day off.

Now I think we both felt a little guilty about feeling 'conferenced out' so early. But we both were experiencing something about Mexico City that did not quite register with us even though we read about it beforehand. The elevation is 2240 metres or 7349 feet. Being sea-level dwellers, we felt the effects of the thinner air – especially whenever we walked up the moderate incline that separated our hotel from the university located in the 'valley' portion of Santa Fe.

(continued on page 6)

Santa Fe is the new business district of Mexico City. In addition to the Universidad Iberoamericana, there is a collection of ultramodern chain hotels and office towers with restaurants on the ground floor—all built on top of an old garbage dump. As you drive into Santa Fe from the airport you can see the odd patch of trash poking out the side of steep embankments. You can also see where the poor of Mexico City live: in corrugated tin shacks, some of them clinging to the hills spilling garbage. Charity and I asked a hotel valet if he could recommend a good restaurant in the area, and it wasn't until later that I understood why he most likely gave us the look that he did. He probably didn't make enough money to eat at any of these restaurants. I felt privileged in a way I've never felt before. And also a little guilty. The sting from the cold shoulder I often felt from the hotel staff didn't go away, but at least I understood a little better where it might have been coming from. I learned a lot about Mexico City just going from airport to the hotel and from the hotel to the University, but Charity and I were very keen on seeing the historical centre of town, so on Tuesday, we arranged for a taxi to take us there.

It was 11:00 on Tuesday and Charity and I were bouncing up and down in the back seat of a cab – one of the hundreds, if not thousands, of white Nissan taxis available for hire in Mexico City. We hadn't exactly been keeping count, but the speed bumps came often enough for me to know when to expect them. Their presence seemed to explain the absence of speed limit signs; nothing says 'slow down' like thick mounds of raised pavement in the middle of a four-lane highway. Noticing the razor-wire-topped fences and uniformed security guards keeping post outside of gated driveways, we suddenly realized that we had crossed an invisible line – a line that delineated a huge income gap. We sped, braked and bobbed past mansion after mansion on our way to the historic part of town.

I knew we were getting close when I saw an ornate water fountain in the centre of a traffic-packed roundabout, city parks thick with pine and palm trees, and rows of European-looking buildings. I don't mean to say that everything in the old town was old-looking. One of the most striking things about Mexico City was the eclectic mixture of infrastructure from countless eras and epochs. And all of it worked. Not only were the styles mixed,

they all seemed to be in open conversation with each other. Art deco, 70s stucco and European classical buildings filled city blocks, cheek by jowl. These buildings didn't have the kind of standoffishness I tend to associate with strangers waiting together at rush-hour bus stops, or the architectural ethos of many Canadian downtowns – where shiny, corporate edifices face away and politely look past aging buildings in desperate need of attention. And this didn't just apply to the buildings I saw. It was as if the entire city was and has always been in conversation with itself. Some of these conversations began a long time ago at Zocalo: the main public square in Mexico City and the final destination of our cab ride.

In the northeast corner of Zocalo, and among the ruins of 16th-century Aztec temples once covered by an 18th-century cathedral until re-discovered in the 1970s, I traveled the boardwalk surrounding temples of human sacrifice and ritual. I stood at the centre of the universe, according to Aztec cosmology, and was reminded of the 'Day of the Dead' iconography depicted in Diego Rivera murals by the rows of skulls carved into a sacrificial altar. Directly in front of the ruins and beside the Catedral Metropolitana, people dressed in indigenous regalia were practicing medicine. The clouds of smoldering plant material wafted over the tourists weaving their way through the street vendors' displays. Inside the cathedral, itself a grand conversation through a variety of classical architecture, the scent of a different kind – incense – hung in the air. Charity and I lingered over an altar dedicated to the saintly guardian of pregnant women. We fingered countless prayers of hope, hand-lettered on satin ribbons tied to padlocks fastened permanently around the brass railing of the altar – perhaps signifying the unbreakable and irreversible bond between mother and child. The absence of one of the best-known symbols of Zocalo, the giant Mexican flag in the centre of the square, signalled the conclusion of a conversation that included a tension-filled regime change – one which resulted in the transformation of the Palacio Nacional from a private to a public space. Charity and I concluded our tour of the historical part of town that evening by joining the rest of the conference delegates for a guided tour of the Frieda Kahlo exhibit on display at the Palacio Des Belles Artes, a building worth viewing just for its own stunning art deco architecture and décor.

On the bus ride back to the hotel, Charity and I were feeling quiet after having been engaged in so many conversations that day. We were also looking forward to the rest of the conference and having the opportunity to be part of the conversations of scholars, industry professionals and enthusiasts from all over the world in their efforts to articulate how popular music affects meaning. From Steve Waksman's talk about the shifting aesthetic of electric guitar virtuosity between heavy metal, punk and grunge to Rob Bowman's analysis of Marvin Gaye's use of timbre in his studio vocals and its links to the development of R and B as a genre, our ears and minds were buzzing with conversation in a city that always seemed to have something to say. 🎵

NEWFOUNDLAND AND LABRADOR STUDIES PREVIEW: THE MUSIC ISSUE, FALL 2007

- Introduction: Music in Newfoundland and Labrador – Beverley Diamond and Glenn Colton
- Imagining Nation: Music and Identity in Pre-Confederation Newfoundland – Glenn Colton
- Gone to the Mainland and Back Again: A Critical Approach to Region, Politics, and Identity in Contemporary Newfoundland Song – Cory Thorne
- 'She's Like the Swallow': Folksong as Cultural Icon – Neil Rosenberg
- Kenneth Peacock's Contribution to Gerald S. Doyle's Old-Time Songs of Newfoundland (1955) – Anna Guigné
- 'Crooked as the Road to Branch': Asymmetry in Newfoundland Dance Music – Christina Smith
- Don Randall: Mistaken Fiddling Dichotomies – Paula Flynn
- Fiddling with Recordings: The Effect of Media on Newfoundland Traditional Musicians – Evelyn Osborne
- 'I am VOWR': Living Music in Newfoundland – Judith Klassen
- Santu's Song: Revisiting a Beothuk Cultural Artifact – John Hewson and Beverley Diamond
- Cultural Revitalization and Mi'kmaq Music-Making: Three Newfoundland Drum Groups – Janice Esther Tulk
- Found in Translation: The Inuit Voice in Moravian Music – Tom Gordon
- Hip-hop on the East Side: A Multi-sited Ethnography of Break Dancing and Rap Music from St. John's and Grand Falls, Newfoundland – Kelly Best
- Fandom as Musical Practice: Great Big Sea, Stockwell Day, and Spoiled Identity – Peter Narváez
- Rockin' the Rock: The Newfoundland Folk/Pop Revolution – Paul Chafe
- The Life and Afterlife of a Labrador Folksong Collection – Tim Borlase
- A List of Recordings by Newfoundland Choirs – Doug Dunsmore

JOINING THE MMAP TEAM...

New to MMAP this summer in the position of Project Coordinator is Janice Esther Tulk. No stranger to the School of Music, Janice graduated from Memorial University of Newfoundland with a B.Mus (Hons) in Music History and Literature in 2001. She then moved to Edmonton, Alberta to pursue a M.A. Music at University of Alberta. Her study of contemporary native music and issues of identity revolved around Newfoundland Mi'kmaq Paul Pike and his intertribal pop-rock group Medicine Dream (see www.medicinedream.com). After two years on the Prairies, Janice felt the strong pull back to "The Rock" and boarded a plane for the long flight home.

In September 2003, Janice joined Judith Klassen to form the trailblazing first class of doctoral students in the Ethnomusicology program. The recipient of a SSHRC Canada Graduate Scholarship, Janice is writing her dissertation titled "Mi'kmaq and the Making of Aboriginal Music in Newfoundland: Cultural Networks, Individual Experiences, and the Construction of Group Identity." While her doctoral research has focussed primarily on Mi'kmaq communities in Miawpukek (Conne River) and St. John's, comparative case studies have taken her to Eskasoni, NS and Elsipogtog (Big Cove), NB. Future research plans include an archive-based study of Mi'kmaq musical genres and style and the transcription of a Mi'kmaq mass written in plainchant into modern musical notation. She also hopes to continue her work in First Nations popular music, music and animation, and musical exoticism, while also pursuing interests in indigenous and cultural tourism. 🎵



Dr. Beverley Diamond will be on sabbatical until December 2007. She will continue to be partially involved with MMAP activities and graduate student research supervision, but will be focussing on several research projects, both locally and internationally.

Dr. Kati Szego continues in the position of Coordinator for the Graduate Programs in Ethnomusicology. She can be reached at kszego@mun.ca.

TIPS FOR THE ETHNOGRAPHER'S TOOLBOX: DIGITAL STILL CAMERAS BY JANICE ESTHER TULK AND DEREK NORMAN

Thinking about upgrading your research tools? Perhaps you want to make the move from film to digital photography? Or maybe you made the move a few years ago and are ready to purchase a newer model. With so many options, finding the right balance of features can be a challenge. Derek Norman of the Digital Research Centre for Qualitative Fieldwork at MUN has some helpful advice. I've annotated his suggestions with my personal experiences to help you get the most out of your digital camera.

- think *small* – handy and unobtrusive is good
- choose a model with *optical viewfinder* – screens can be hard to see on a bright sunny day and holding the camera at arms length creates instability when trying to snap the photo you want (higher end SLR [single lens reflex] models will have adjustable diopters that allow you to work without cumbersome eyeglasses)
- **5+ MP** – for appropriate print quality, select a model with 5 megapixels or more; 5 MP will allow you to print high quality pictures in a variety of sizes (higher than 5 MP is only necessary for printing large posters)
- check your *resolution* settings – you can often select different resolutions for capturing pictures in the menu options of your camera, so make sure you've chosen the highest quality possible (consult your owner's manual)
- say yes to *optical zoom* – for most purposes, 3.5x or 4x optical zoom is all you'll need, but in my opinion, the higher the better (remember: higher zoom requires increased stability)
- just say no to *digital zoom* – yes, it will come with every digital camera available on the market, but leave it set to off! – it's a simulated zoom effect, meaning: it crops the image and then resizes it, resulting in lost quality

- memory card – get a *minimum of 1 gig* – the higher the resolution of your camera (number of megapixels), the bigger the picture files are when saved and the more memory you need. (My personal experience with a 5.2 MP camera on best quality is that I can get 56 pictures on a 1 gig card.)

A Note on Printing:

Once you have your pictures, you'll want to print them. You can either bring the card itself to a kiosk and upload them, or burn them to a CD and use that. Most places recommend you *make a backup copy of your pictures before printing them*, so that if the machine or your card somehow fails, you won't lose your data. (Businesses aren't responsible for recovering lost data, even if their machines are the cause. While it is sometimes possible to recover lost data from a card, it can be costly and there are no guarantees.) Burning pictures to DVD is a great storage method, but most of the kiosks can't read DVDs (yet) so you won't be able to print from it. Also, I would caution against uploading pictures over the internet to have them printed, unless you do a single photo as a quality test first. While Kodak's website will give you fantastic and speedy results, I have received poor quality prints from other major retailers who have online upload options. So, do a quality test in advance, or play it safe and bring the CD (or memory card) to a kiosk for printing. 🎵 *In the next issue: HDD Camcorders*

MMaP is:

Director: Beverley Diamond,
bdiamond@mun.ca, 709-737-3701; Fax: 709-737-2018.

Office Administrator: Maureen Houston,
mhouston@mun.ca, 709-737-2051.

Digital Audio Studio Coordinator: Spencer Crewe, spencerc@mun.ca, 709-737-2057.

Project Coordinator and Newsletter Editor: Janice Esther Tulk, jetulk@mun.ca, 709-737-2058.

Executive Board: Anita Best, Tom Gordon, Martin Lovelace, Peter Narváez, Andrea Rose, Neil Rosenberg, Christina Smith, Kati Szego.

Community Advisory Board: Tim Borlase, Jean Hewson, Ruth Matthews, Doreen Klassen, Jim Payne, Stan Pickett, Eric West.