



Australasian Humour Studies Network

THE HUMOUR STUDIES DIGEST



## IMPORTANT NEWS

### Message from the Chair of the AHSN Board

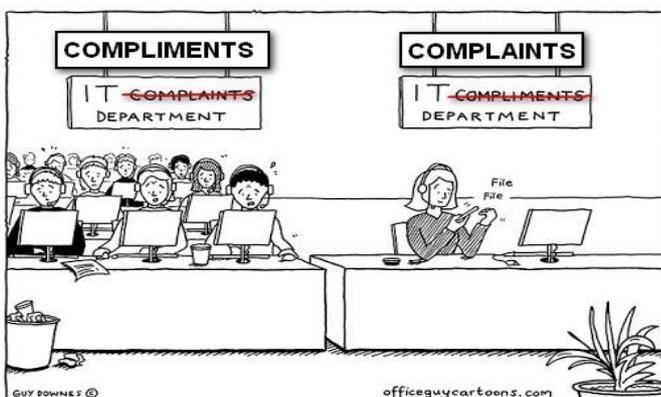
Dear AHSN community,

It's been a little while in the making, but we are very pleased to be able to launch our new website with this edition of the Digest! <https://ahsn.org.au/> The need for a new website was approved at the AHSN Review meeting in February 2019, and the Board has been working behind the scenes with *Kitka Webdesign* (<https://www.kitka.com.au/>) since then. Please spend some time exploring the site when convenient.

Related to the creation of a new website was the need to create a new mailout system for the Digest. This will now be done using Mailchimp, as with this first issue. We hope you like the look of it – our Digest editor Michael Meany and our Convenor Jessica Milner Davis both greatly appreciate the improved usability over the old system.

Both the website and the new Digest format are of course a work in progress, and we are open to all manner of compliments, praise, flattery, accolades, commendations, tributes, appreciation, admiration and other general forms of approval. Suggestions and complaints can be sent into the ether through the Contact function at:

<https://ahsn.org.au/contact/>



Editing of original cartoon by Chair of the Board, whose tech skills clearly know no bounds

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I would like to thank my fellow Boardies for their countless invaluable suggestions and input over many months: Jessica, Mark, Mike and Nick. Particular thanks go to Kitka for her images and clever adaptation of our AHSN logos, originally designed by Rodney Marks and Lindsay Foyle.

Kerry

Assoc. Prof. Kerry Mullan  
School of Global, Urban and Social Studies  
RMIT University Melbourne  
President, Institute for the Study of French Australian Relations (ISFAR)  
Chevalier des Palmes Académiques  
Chair, Australasian Humour Studies Network Board  
E: [kerry.mullan@rmit.edu.au](mailto:kerry.mullan@rmit.edu.au)

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## **27<sup>th</sup> AHSN CONFERENCE UPDATE**

Massey University, Wellington, 3-5 February 2021

Dear Members of the AHSN,

Under the current conditions, it is very difficult for any of us to make confident predictions about the future, especially with regard to international travel and the status of gatherings. However, the organising committee for the 2021 AHSN conference has decided to proceed with the first stages of invitation on the cautious but optimistic basis that our meeting in Wellington in February next year will be possible.

While we cannot guarantee that the conference will be able to go ahead, we do know that if we do not begin the process soon then the conference will not be possible. We have therefore decided to proceed with a limited release of the CFP to the members of the AHSN at this time. Please do not circulate this document any further, as we believe that it is too soon to reach out to a wider audience of scholars. However, we will now be opening the portal for responses to the CFP from members of the AHSN as indicated in the Important Dates section below. We hope to be able to open it more widely later on.

Regards,

The 2021 Conference Organisation Committee

### *Call For Proposals*

27<sup>th</sup> Conference of the Australasian Humour Studies Network

3-5 February 2021

Massey University, Wellington Campus, Aotearoa New Zealand

**Theme: 'Humour at Work: Applications, Industries and Economies'**

### *Important dates*

Submission of abstracts opens: [15 May 2020](#)

Close of submissions considered for Research Scholarships: [1 August 2020](#)

Close of general submissions: [1 September 2020](#)

Notifications of acceptance: [28 September 2020](#)

## Keynote Presenters

(Please note that the physical attendance of keynote presenters will be contingent upon the travel policies of the NZ government in response to the Covid-19 pandemic. These are liable to change over time and cannot be predicted.)

- Dr Christelle Paré (Head of Research and Development, Just for Laughs/*Juste pour Rire*, Montreal)
- Dr Barbara Plester (Senior Lecturer of Management, University of Auckland)

More keynote presenters to be confirmed

Although often imagined to be aligned with the leisurely or the everyday—something to be pursued for its own sake and own pleasures—in practice, humour is often big business. Whether understood in terms of the international comedy industry, of the role of humour in corporate contexts, or in its instrumentalist application in a range of industries and activities, humour can be alternately lucrative or costly. Moreover, comedy is not just profitable, but also often shaped by profits as new technologies, institutions and economies change the way we laugh. From the rise of the Netflix stand-up comedy special to the advent of a new breed of online celebrity-comedians, shifts in political economy have had consequences not just for where and when we consume comedy, but also for the types of humour that circulate and which of them can find an audience.

For the 27<sup>th</sup> meeting of the Australasian Humour Studies Network, we would like to encourage presenters to follow the money, and consider the different ways in which humour can be thought to have either sold out or cashed up. How has humour been implicated in a wide range of business practices and cultures? How has humour been put to work to earn its keep? What changes have arisen from the increasing professionalisation of comedy? How might humour be implicated or understood in light of our wider economic context?

*\*\*Please note that papers and presentations that do not directly address the theme of 'Humour at Work' are more than welcome. As the official conference of the AHSN, we welcome researchers working on any and all aspects of the study of humour.*

We welcome contributors who hail from a broad range of disciplines and fields of study: media and cultural studies, linguistics, fine arts, psychology, communication, education, literary studies, politics and political science, business studies, history, geography, sociology, theatre and performance, to name a few.

We especially welcome papers from research students on their work in progress, and as usual there will be a limited number of scholarships awarded as registration fee waivers for the best student proposals.

We would also like to extend a particular welcome to contributors from outside the university, especially those who are involved in the production and distribution of comedy.

The 2021 conference of the AHSN invites papers that explore the industrial and economic aspects of humour, including but not limited to:

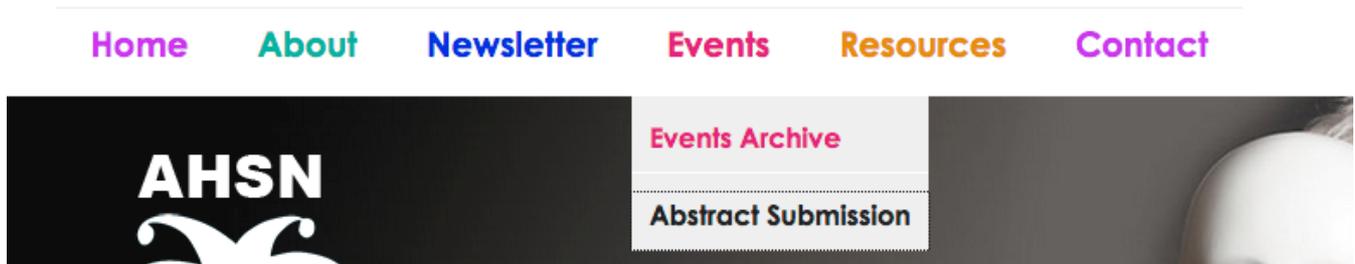
- The political economics of comedy production and distribution
- Joking about business and work
- Humour's relationship to wider political economic contexts
- Applications of humour in workplace settings
- Comedy as art, business and vocation
- The professionalization of comedy
- The role of humour in workplace cultures
- Comedy industries and technologies

## Abstract Submission details

All proposals will be blind reviewed by members of the AHSN Review Panel. Abstracts should be limited to 250 words including references.

To submit an Abstract, presenters will need to:

Go to the [ahsn.org.au](https://ahsn.org.au) site; [Create an Account](#); and, [Register](#) – please find instructions below.



You can find the [Abstract Submission](#) link under [Events](#)

1. On the [Abstracts](#) page, do not fill in the username or password fields. You will have to create an account to submit an abstract.

Simply click on the [Create an Account](#) link (see highlighted text in the image).

2. On the following page you will need to supply:
  - Your name and contact details;
  - Organizational affiliation;
  - Field of research or practice; and,
  - A brief bio note of 150 words (max).

You will also be asked if you already subscribe to the AHSN Digest.

At the foot of the page, add the required Security Code, and click on [Register](#).

You will receive an approval email and will then be able to make your submission. Please make sure you check your Spam/Junk email folder in case it is diverted.

Other enquires regarding the event should be addressed to: [2021AHSN@gmail.com](mailto:2021AHSN@gmail.com)

## Conference Organisers

Massey University: Nicholas Holm, Bryce Galloway

Victoria University of Wellington: Meredith Marra, Stephen Skalicky

A screenshot of the 'Abstracts' sign-in page. The page title is 'Abstracts'. Below the title, it says 'Please sign in for your conference participation'. There are links for 'Sign In', 'Forgot Password?', and 'Reset'. The sign-in form includes a 'username or email' field, a 'password' field, and a 'security code (required)' field with a CAPTCHA 'doyy'. A blue 'Login' button is below the fields. There is a 'Remember Me' checkbox. At the bottom, there is a link for 'Don't have an account?' and a 'Create an Account' link, which is circled in red.

## AHSN Member's News

Dr Marty Murphy, University of Western Sydney and Australian Radio Film and TV School, acted as a resource for an interesting article on the history of canned laughter recently posted on the ABC website by the journalist, Anna Kelsey-Sugg.

“How We Fell In and Out of Love With the Laff Box, the Laugh Track Machine that Changed Sitcoms Forever” tells the history of the invention by American sound engineer Charles ‘Charley’ Douglass, whose Laff Box used a mix of laughters recorded from real life to provide backing for the sitcoms of the 1950s:

<https://www.abc.net.au/news/2020-04-16/history-of-the-laugh-track-laff-box-charles-douglass/12117866>

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## Members' New Publications

Sarah Balkin. 2020. The Killjoy Comedian: Hannah Gadsby's *Nanette*. *Theatre Research International*, 45 (1): 72-85.  
DOI: <https://doi.org/10.1017/S0307883319000592>

**Abstract:** In her 2017 show *Nanette*, Australian comedian Hannah Gadsby announced that she was quitting comedy. In the show, Gadsby argued that as a marginalized person – a gender-nonconforming lesbian from rural Tasmania – she was doing herself a disservice when she invited audiences to laugh at her trademark self-deprecating humour. Gadsby framed her decision to quit comedy partly as a problem of persona: her practice as a comedian was to take actual, sometimes traumatic, events from her life and turn them into jokes, which she described as ‘half-told stories’. So framed, the problem with Gadsby’s comic persona is the way it both presents and truncates her traumatic experience. When she refuses to be funny, Gadsby casts herself as something like Sara Ahmed’s ‘feminist killjoy’, a spoilsport figure whose unhappiness positions her as a source of tension. In this article I consider how Gadsby’s decision to quit comedy, and the terms in which she articulates that decision in *Nanette*, can help us think about varied modes of humourlessness and comic possibility.

Link via [Cambridge Core Share](#)

Cliff Goddard and Kerry Mullan. 2020. Explicating verbs for “laughing with other people” in French and English (and why it matters for humour studies). *HUMOR: International Journal of Humor Research*, 33(1): 55–77.

François Brouard and Christelle Paré. 2020. Industrie de l’humour et l’après-COVID: Contexte pour l’industrie de l’humour et les arts de la scène, *GRIH #2020-03NR, Note de recherche*, Groupe de recherche sur l’industrie de l’humour (GRIH), Sprott School of Business, Carleton University, April, 10p. [PDF](#)

François Brouard and Christelle Paré. 2020. Industrie de l’humour et l’après-COVID: Gestion de crise, *GRIH #2020-02NR, Note de recherche*, Groupe de recherche sur l’industrie de l’humour (GRIH), Sprott School of Business, Carleton University, April, 4p. [PDF](#)

François Brouard and Christelle Paré. 2020. Industrie de l’humour et l’après-COVID: Incertitudes et nouvelles normalités, *GRIH #2020-01NR, Note de recherche*, Groupe de recherche sur l’industrie de l’humour (GRIH), Sprott School of Business, Carleton University, April, 8p. [PDF](#)

François Brouard and Christelle Paré. 2020. Industrie de l’humour et l’après-COVID - Estimations du nombre de places dans les salles de spectacles. *GRIH #2020-04NR, Note de recherche*, Groupe de recherche sur l’industrie de l’humour (GRIH), Sprott School of Business, Carleton University, May, 9pp. [PDF](#)

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## **Reminder - Call for Papers: ASAP/Journal Special Issue on Humour**

*Submission deadline: 15 May 2019 (likely to be extended – please enquire)*

The Association for the Study of Arts of the Present (ASAP) seeks contributions in prose, verse, comix or other visual/textual formats on topics in the contemporary arts treated in humorous style or method and attempts to make scholarly writing *funny*. Contributions are sought from arts practitioners, curators, critics, scholars, teachers and other cultural workers. Further details about this issue and the online, open-access platform are available from [www.asapjournal.com](http://www.asapjournal.com)

Enquiries may be directed to the ASAP/Journal editor, Jonathan P. Eburne, at: [editors\\_asap@press.jhu.edu](mailto:editors_asap@press.jhu.edu).

Experimental essays and unusual formats are encouraged. Full-length essays should be 6000-8000 words including notes and follow the Chicago Manual of Style. All content is anonymously peer-reviewed. Authors' names should not appear on manuscripts. Guidelines can be found at:

[https://www.press.jhu.edu/asap\\_journal/guidelines.html](https://www.press.jhu.edu/asap_journal/guidelines.html). Completed articles should be submitted at:  
<http://journals.psu.edu/asap/index.php/testJournal/announcement>.

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## **Reminder - International Society For Humor Studies 2020 Conference Re-Scheduled For 2021**

*The Conference Chair, Prof. Delia Chiaro, University of Bologna writes:*

Dear AHSN members and ISHS 2020 Delegates,

Unfortunately, we have had to cancel ISHS 2020. Naturally, we are deeply disappointed but because of the extent of the pandemic we are left with no option.

We will however be holding **ISHS 2021** in Bertinoro, the University of Bologna's medieval hilltop castle! The dates are **21<sup>st</sup>–25<sup>th</sup> June 2021** so please update your calendars.

Your current registration and accommodation payments will carry over to next year and no further payment will be necessary.

I will be back with more information soon. Please bear with us as we update the website at:  
<https://eventi.unibo.it/ishs-2020>

Warm regards,

Delia

**DELIA CHIARO**

**Professor of English Language and Translation**

University of Bologna *Alma mater studiorum*

Department of Interpreting and Translation

Corso della Repubblica 136

47121 FORLI, ITALY

Tel: ++ 39 0543 374565

My latest book is now out *The Language of Jokes in the Digital Age*

<https://www.routledge.com/The-Language-of-Jokes-in-the-Digital-Age-Viral-Humour/Chiara/p/book/9780415835190>

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## **Reminder - Invitation to Contribute to Online Data-Collection of CoVid-19 Jokes and Memes**

Dear Humor Scholars of the AHSN,

I hope this message finds you well, and in good health.

As you may have noted, this Corona crisis has given rise to many unprecedented things, but also to an unprecedented number of jokes, memes and other humorous materials related to this crisis. With a group of researchers, including several people you probably know, we are collecting these jokes, through a web survey that is now available in 20 different languages: <https://edu.nl/kp8xe>

Email strings can be sent to the following dedicated account: [giselindewantsyourjokes@gmail.com](mailto:giselindewantsyourjokes@gmail.com)

I would like to ask you if you could help us spread this survey as widely as possible. We have found that students are a very good source, especially international students, but you may also consider spreading it via all sorts of social media.

We will be very grateful for your help.

Best wishes, stay sane and safe,

Giselinde

Prof. Giselinde Kuipers

E: [giselinde.kuipers@kuleuven.be](mailto:giselinde.kuipers@kuleuven.be)

Bionote: Giselinde Kuipers is a Research (BOFZAP) Professor at the KU Leuven (Catholic University of Leuven, the Netherlands) and author of *Good Humor, Bad Taste: A Sociology of the Joke* (Mouton de Gruyter, 2006). She is a former editor of *HUMOR: International Journal of Humor Research* and studies the shaping of cultural standards in and through increasingly globalized fields, and the consequences of these standards for social interactions and inequalities.

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## **'All Fontanarrosa: The Work of a Complete Humorist'**

### ***JILAR (Journal of Iberian and Latin American Research) New Issue, 25:3 (2020)***

The Argentine Roberto Fontanarrosa's death in 2007 was marked by a day of national mourning. Fontanarrosa was a comic book author, a caricaturist, a novelist, a short story writer and a scriptwriter whose work has also been adapted to the screen and the stage. We are pleased to announce the release of the latest issue of *JILAR*, dedicated to Fontanarrosa's work. Entirely in Spanish, this special issue brings together scholars from Argentina, Colombia, Australia, New Zealand, Sweden and Mauritius.

The table of contents can be consulted online at the following link:

<https://www.tandfonline.com/toc/rjil20/25/3?nav=toCList> and electronic versions of the articles may be accessible through your institutions. *JILAR* also usually releases hard copies of its issues.

## Contents

Introduction – *María Celina Bortolotto, Massey University, and Annick Pellegrin, University of Mauritius*

### Articles

1. Boogie, un mercenario de película (Boogie, a movie gangster) — *Juan Matías Lobos*
2. *Boogie el Aceitoso* en la Colombia de los 80 y 90: el negro Fontanarrosa, Samper Pizano y el miedo al falso héroe (*Boogie el Aceitoso* in the 80s and 90s Colombia: Fontanarrosa, Samper Pizano and the fear of false heroes) — *Enrique Uribe-Jongbloed, Daniel E. Aguilar Rodríguez and Fernando Suárez*
3. Un gaucho insufrible, *Inodoro Pereyra*: las fronteras móviles de la crítica y de los medios (An unsufferable gaucho, *Inodoro Pereyra*: the dynamic borders of critics and the media) — *Laura Vazquez*
4. *Inodoro Pereyra*: el humor y los conflictos sociales (*Inodoro Pereyra*: humour and social conflict) — *Pablo Ángel Díaz*
5. El carnaval criollo: apuntes para un análisis discursivo de la colección de los cuentos *La mesa de los galanes* (The creole carnival: notes for a discursive analysis of the short story collection *La mesa de los galanes*) — *Bernardo Suárez*
6. Donde se dice el humor: *La mesa de los galanes* como espacio paratópico en los cuentos de Fontanarrosa (Where humour is said: *La mesa de los galanes* as paratopic space in Fontanarrosa's short stories) — *Cristian Palacios*
7. La ficcionalización de la oralidad en la narrativa de Fontanarrosa (The fictionalization of orality in Fontanarrosa's fiction) — *Tamara Strugo*
8. Las hilachas de los machos: masculinidad argentina en los cuentos de Fontanarrosa (Our machos' chinked armours: Argentinian masculinity in Fontanarrosa's short stories) — *María Celina Bortolotto*
9. ¿Fidelidad o adulterio?: los nudos conflictivos de la transposición de "Memorias de un wing derecho" (1985), de Roberto Fontanarrosa, en *Metegol* (2013), de Juan José Campanella (Faithful or adulterous?: conflictive nodes of transposition from "Memorias de un wing derecho" (1985) by Roberto Fontanarrosa, to *Underdogs* (2013) by Juan José Campanella) — *Hugo Hortiguera*
10. Fontanarrosa y la literatura ilustrada: parodias en la revista *Chaupinela* (1974-1975) (Fontanarrosa and illustrated literature: parodies in the magazine *Chaupinela* (1974-1975)) — *Laura Cilento*

The Editors hope you enjoy their Special Issue on this remarkable comic artist.

*María Celina Bortolotto, Massey University, NZ*

*Annick Pellegrin, University of Mauritius*

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## Call for Papers, 'Cross-Disciplinary Perspectives on the Relationship Between Humor and Health', an issue of *Frontiers in Public Health*

We are pleased to announce herewith a call for papers on “Cross-Disciplinary Perspectives on the Relationship Between Humor and Health: Theoretical Foundations, Empirical Evidence and Implications”. Manuscripts submitted to this call are considered for publication in *Frontiers in Public Health*. The call explicitly addresses all disciplines dealing with humor and health. If you are interested in submitting a paper, you can register using the link in the mail below and we will inform you about related news and upcoming deadlines. Furthermore, we encourage you to submit an abstract until the end of June 2020 for a first consideration and feedback. The deadline for submission of manuscripts is January 15, 2021. All manuscripts will be peer-reviewed and – if accepted – published Open Access. Please note that many Universities and other institutions have special arrangements with Frontiers regarding the publication fee and often cover the fee to a certain extent. Please get back to us in case of questions regarding the fee; we will surely find solutions. For further information related to this call please see the mail below. Please do not hesitate to contact us or the editorial office in case of any further questions. May we kindly ask you to forward this invitation to your colleagues who might be interested in this call? We are very much looking forward to your contribution.

In collaboration with the journal *Frontiers in Public Health*, we are bringing together a selected group of international experts to contribute to an open-access article collection on:

Cross-Disciplinary Perspectives on the Relationship Between Humor and Health: Theoretical Foundations, Empirical Evidence and Implications

Kind regards,

Florian Fischer, Corinna Peifer and Tabea Scheel (Guest Editors)

*Florian Fischer, University of Applied Sciences Ravensburg-Weingarten, Württemberg, Germany*

*Corinna Peifer, Ruhr University Bochum Bochum, Germany*

*Tabea Eleonore Scheel, University of Flensburg Flensburg, Germany*

### Important Dates

The submission of proposals with abstracts is end of May 2020

The submission of completed articles deadline is 15 January 2021

As a contributing author, you will benefit from:

- High visibility with a freely downloadable e-book
- Rigorous, transparent and fast peer review
- Advanced impact metrics

Participation: Would you like to participate as a contributing author? If so, please follow this [link](#).

Or contact the Frontiers editorial office at: [publichealth@frontiersin.org](mailto:publichealth@frontiersin.org)

Manuscripts will be peer reviewed, and if accepted for publication, are subject to publishing fees, which vary depending on the article type. A discount or waiver can be applied for and all applications are considered.

We collaborate with many leading universities making the Open Access publishing process even more accessible for authors.

Best Regards,

Your Frontiers in Public Health team (On behalf of Florian Fischer, Corinna Peifer and Tabea Eleonore Scheel)  
Frontiers | Editorial Office - Journal Development Team  
www.frontiersin.org  
Avenue du Tribunal Fédéral 34  
Lausanne, Switzerland | T 41(0)21 510 17 11

*Note for all authors: Please check the list of contributing journals/sections at the homepage and choose the most relevant section for your submission. All contributions to this Research Topic must be within the scope of the section and journal to which they are submitted.*

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## **Call for Papers – (Tentative title) Humour and Self-Translation**

The volume aims to explore the self-translation of humour. Generally speaking, self-translation is described as a type of translation in which the translators happen to be the same people as the authors of the source text. It represents an atypical case which, as such, was somewhat neglected by Translation Studies scholars. More recently, however, self-translation has attracted a good deal of attention, as demonstrated by Gentes's (2020) 212-page bibliography on this topic. Notwithstanding this, the self-translation of humour appears to be a remarkable blind spot. A text search for the word "humour" in the aforementioned bibliography returns only one match (Noonan 2013), searching for "humor" returns one more (Palmieri 2017a), while "comedy" returns three (Palmieri 2017a; Palmieri 2017b; Sebellin 2009; Palmieri 2018) and "comic" returns only one (Cohn 1961).

Another aspect that makes the research gap on humour self-translation so remarkable is that the translation of humour in general has also been the object of much attention, not least because it offers a wide range of challenges, spanning from dealing with wordplay to the importance of culture-specific references (Chiaro 1992, 2005; Zabalbeascoa 1996; Attardo 2002; Dore 2019). Moreover, the success or failure in humour translation is often constrained by the translation mode used (cf. for instance Zabalbeascoa 1994; Dore 2019; Dore, forthcoming). Interestingly, many authors who have written on self-translation (e.g. Fitch 1988; Eco 2013) have stressed that self-translators enjoy a level of freedom greater than that allowed to allographic translators. Similarly, the challenging nature of humour translation makes the case of self-translation the more interesting and intriguing, as it often requires exercising great freedom in adapting the humour's content to the target audience (as discussed, with reference to stand-up comedy, in Palmieri 2018). Therefore, observing specific cases of humour self-translation is likely to unveil specific characteristics of this process in different context (cf. e.g. Palmieri 2018) and of humour translation in general.

It is envisaged that the exploration of this fascinating phenomenon will further contribute to enhance the ongoing debate on the (un)translatability of humour (Delabastita 1996; 1997; Chiaro 2000; Dore 2019). Since the self-translation of humour can potentially cover several fields of enquire and application, as well as genres, an edited book can become a particularly promising tool. With these premises in mind, we would like to launch a Call for Papers to encourage scholars to give a contribution to mapping this problem space, by identifying instances of humour self-translation in their specific areas of competence, both in terms of language(s) and medium/ text type.

The papers will be peer-reviewed. Authors will be asked to send their contributions to both Margherita Dore (margherita.dore@uniroma1.it) and Giacinto Palmieri (g.palmieri@londonmet.ac.uk).

### **Timeline**

30th June 2020 – Abstracts (300 words)

Notification of acceptance: 31/07/2020

End of January 2021 – Manuscripts of chapters (up to 8,000 words)

End of March 2021 – Feedback from editors/external readers

End of May 2021 – Final manuscripts

*Length of contributions:* 8,000 words

Please use British spelling.

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## ***In case you missed it....***

### ***A Cheery Covid-19 Message from Wellington, New Zealand***

*“Family Lockdown Boogie”*

Under strict confinement owing to Covid-19, a household expresses its joys and frustrations at:

<https://www.facebook.com/pulsefmhobart/videos/644199879695445/?v=644199879695445>

**Composer and director:** Jack Buchanan, see: <https://www.asbwaterfronttheatre.co.nz/auckland-theatre-company/people/jack-buchanan/?pageId=2923>

This video gives more info on the family in the video: <https://www.youtube.com/watch?v=iccoohOw3Yk>

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## ***The Humour Studies Digest***

### ***The Australasian Humour Studies Network (AHSN)***

***‘We put the “U” back into “HUMOUR”!’***

Send your Digest Submissions to our Co-Editors

Michael at [Michael.meany@newcastle.edu.au](mailto:Michael.meany@newcastle.edu.au) or Jessica at [Jessica.davis@sydney.edu.au](mailto:Jessica.davis@sydney.edu.au)

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