Judith Cohen sent along a few ideas on membership fees which I thought could be handled better here than in the letter column. She'd like readers to respond one way or another if they have strong feelings, so that we can have some guidance before the next board meeting or Annual General Meeting.

First, Judith feels that the "student/senior" category should be changed to "low income," with members deciding (on the honour system) whether they can afford the full rate or not. She also feels that there should be "enough of a difference, whatever the actual numbers, to make low-income members feel there is a real savings". Secondly, she feels there should be a difference between the individual and institutional rates: "it's somehow discouraging for members to see that a whole library pays the same thing they do." Any opinions, readers? You can write to the Bulletin or to Judith Cohen, 751 Euclid Ave., Toronto, Ont. M6G 2V3.

Applications are invited for a full time tenure-track position in ethnomusicology, subject to budgetary approval. The primary appointment shall be to the School of Music with a joint appointment to the Department of Folklore in the Faculty of Arts, to take effect on 1 September 1993.

Duties include development and instruction of undergraduate courses in ethnomusicology in both units, teaching and supervising graduate students in the Department of Folklore, and possible instruction of core survey courses in music history and literature. The successful candidate will be expected to carry out an active program of research, with strong emphasis on the traditional and/or native musics of Atlantic Canada. A doctorate in ethnomusicology with a background in Northern American traditional and/or native musics is required. University teaching experience is an asset. Secondary expertise in popular music of the twentieth century, such as jazz or rock and roll, would be advantageous, but not essential, as would the ability to conduct traditional music performance ensembles. The salary and rank depend on qualifications and experience in accordance with the collective agreement. Closing date for application is 15 February, 1993. In accordance with Canadian immigration requirements, this ad is directed towards Canadian citizens and permanent residents of Canada. Memorial University is committed to employment equity. Applicants should send a letter of application and curriculum vitae to Search Committee, c/o Dr. Maureen Volk, Director, School of Music, Memorial University of Newfoundland, St. John's, NF, Canada A1C 5S7, and should also arrange for three letters of reference to be sent directly to Dr. Volk.

Letters to the Editor

In 1989, the Minister of Communications Canada entrusted a mandate to furnish the necessary structure and orientation for the creation of a "Museum of Performing Arts" to a consultation committee. At the beginning, this committee worked in collaboration with the Canadian Museum of Civilization to recommend the creation of the Museum of Performing Arts which would be located in Montreal, and to found a non-profit organization: La société pour le développement du Musée des arts du spectacle vivant (SDMASV); the Society for the Development of the Museum of Performing Arts.

The sphere of Canadian museums has been enriched in a particularly exciting way with the inception of this institution, which is intended to safeguard the Performing Arts' cultural know-how, by the composition, conservation and exploitation of a collection of objects as well as related practices attesting to the evolution of dance, music, lyrical art, circus performances and other similar expressions of Art.

The Canadian Communications Ministrv's support, which has already allowed the SDMASV to conduct a feasibility study, is currently enabling a summary inventory of the collections within Canada.

A wide range of institutions will be solicited in order to attain a significant collection of objects. Because of the importance of regrouping all of the available information, any person or organization possessing objects or collections related to the Performing Arts is invited to contribute to this project. If you have any pertinent information, we would ask you to please contact:

Muséoconseil inc.
480, rue Richelieu, bureau 302
Québec QC G1R 1K1
Tel: (418) 648-8048
Fax: (418) 525-5228

Artists, writers and performers interested in
environmental issues and the general state of The Earth are invited to participate in the Earth Chronicles Radio Project, a 40-part series of radio documentaries and related resources, syndicated across Canada, starting in the fall of 1992.

The producers are seeking submissions of poetry, graphic art, cartoons, and music related to the program themes. Material will be incorporated in both the radio documentary and an accompanying booklet of essays and resources for further study and action.

The series has been funded by the Environmental Partners Fund, the Ontario Ministry of the Environment, the Canadian Artists and Programmes on Satellite, a program of Key-Radio Limited, the Canada Trust's Friends of the Environment Foundation and several other groups.

The funders have made some money available for the commissioning of original work for the series, by beginning Canadian artists. All submissions used will be credited and the booklets will contain short biographical notes on the artist, and a contact number if desired by the artist making the submission.

Please reply as soon as possible. Program production began August 1, 1992. For detailed information on the program topics and the types of work being sought, please contact Peter Hutton at (416)-628-3168, or write:

The Earth Chronicles Radio Project
P.O. Box 15
McMaster University
Hamilton, Ont.
L8S 1C0

I enjoy reading about what's happening with you guys (although I would wish you more success) and in Canadian folk music in general (although I confess I must sigh when I see so few "folk" songs -- as much as I like new songs by people like Howard Kaplan (especially Howard Kaplan), I don't really consider them folk songs). I think one of your problems is that you're trying to appeal to too many diverse (unreconcilable!) groups at the same time -- English/French, folk/non-folk, etc. The main reason I left Sing Out! is that I wanted it to be a magazine for doers, and Mark Moss was almost exclusively wanting to put out a magazine for watchers (with a few sops to people like me and Pete Seeger). Of course, this is a simplification of the problem, but I think you can get the idea.

What appears to happen is that neither group wants to read the mag because the percentage of stuff of interest to that group to the percentage of "not interesting" stuff is not worth it (to them). It's why most political types aren't interested in Sing Out!, and why most folkies aren't either. I don't really see a solution to your problem, which is as, if not more, complicated (what with the addition of the academic crowd as well). Granted, there are people who have a little of each interest, but they, as you know from experience, are few.

There are people who make millions selling very specific newsletters to narrow interest audiences. My neighbor subscribes ($250/year) to a newsletter that gives him valuable information on the Japanese fish markets (we ship a lot of sea urchins, tuna, etc., in addition to lobsters). A mere hundred subscribers brings in $25,000. I believe Sing Out! (and you) would be much more successful with a narrower focus. (Jeez, I've almost talked myself into it!)

Michael Cooney
HC 69, Box 511
Friendship
ME 04547
USA

As long as the Bulletin is the house organ of an organization which has a very broad mission statement (to use a currently fashionable buzzword), I would expect it to continue to try to cover a broad spectrum. We are restrictive in a sense: we mostly restrict ourselves to Canada, except in such places as our news column and letter column.

I personally have a wide range of interests, and I hope that enough readers share this to make the magazine worthwhile to them. Perhaps the well-known Canadian tolerance comes into play here. Just as I would hate to see the CSMT fragment into a number of narrow special-interest groups (although this would probably help the groups in terms of getting grant money), I'd hate to see the Bulletin fragment into a number of narrow-focus magazines. Maybe both events will occur in the long run, but I hope that my efforts and those of others can keep it from happening.

However, the Bulletin's current problems are really those of the CSMT, and I feel are less related to the content of the magazine than to finances and continuity. Within the space of just over a year, we had to replace a president, two treasurers and an editor, with concomitant delays and confusion, meanwhile, an expected grant failed to materialize at a time when we had been publishing on a more expensive scale than formerly. I'm not panicking, though; if our readers will temporarily accept a magazine on the present scale, we'll be out of the woods sometime in 1993, even if no new sources of funding appear.

It's tempting to go for the big bucks as you describe them, but CSMT is a service organization, and I would hope we'll continue to provide the services we've grown accustomed to providing, as long as it's humanly possible. -- JL

Reviews / Comptes-rendus


Of the three pillars of folk poetry, two -- folksong and ballad -- are well-represented in folklore scholarship. Folklorists,