The Centrefold

Dance Magazines

Viltis (1337 Marion Street, Denver, Colorado, USA 80218) describes itself as America’s oldest folk dance magazine; first published in 1942 and under the present name in 1944, it clearly has a long history of providing a voice to the community of ethnic dancers around the world. The magazine is published six times annually, and has surprisingly high production values for a folk dance publication, printed on glossy paper (perhaps not easily recycled, although I suspect that subscribers keep back issues forever) and with lots of B&W photos. Contributions to the magazine include quasi-scholarly articles on dance traditions, book reviews, announcements, and reports on world-wide folk dancing events. Upcoming dance workshops, dance clubs, mail-order books and recordings are all featured in the advertising that is concentrated at the back of the magazine. Because of the broad range of material that is included, the magazine will be of most use to readers with a general interest in what is usually called "international folk dance"; those who favour a specific brand of folk dancing may find that the breadth of coverage generates a high chaff-to-wheat ratio. Subscription rates are $20 US/yr for Canadian subscribers.

Leather Sole (409 W.25th Street, Vancouver, Washington, USA 98660) is a "zine"; that is, a low subscription publication that falls somewhere in the grey area between a newsletter and a magazine proper. It claims an irregular schedule meant to approximate quarterly publication and describes itself as "a Northwest Country Dance Journal." The editor, Bill Martin, seems to be the primary contributor, although other authors also appear. Leather Sole apparently prides itself on publishing "strongly-held or unpopular opinions." This may give a refreshing edge to its articles, or become irritating, depending on the extent to which you agree with the stated opinions. The articles contain tips for dancers, callers and musicians; although you may not agree with them, they will at least help you to focus on what you think about these subjects. Subscription outside the Portland area is $5 US/4 issues; the editor invites submission of letters and articles.

Michael Pollock

News

The International Council for Traditional Music has announced that its 1995 Conference will be held in Canberra, Australia, January 5-11, 1995. Themes to be considered include Spirituality, ecology and performance; New directions in music cognition; Music histories in Asian and Pacific regions; Music, dance and migration; Indigenous traditions and the state; Music, ownership, and rights; and Archives: purposes and technologies. All of which sounds great. (January in the Antipodes isn't such a bad idea either!) For more information, write
ICTM
Australian Convention and Travel Services
GPO Box 2200
Canberra ACT 2601
Australia.

Members of the Council who wish to offer papers should send abstracts before April 30, 1994, to
Prof. Dieter Christensen
Center for Ethnomusicology
Columbia University
New York, New York
USA 10029.

Actually, this is more in the Views category, rather than News. I was rather amused by an ad in a recent issue of Quarter Notes: The Newsletter of the Winnipeg Folk Festival, for the Winnipeg shop, Home-Made Music. I didn’t at first remember that "Home-Made" is a shop. At first I merely noticed that Home-Made Music Now On Sale included the Bob Dylan 30th Anniversary concert recording, as well as new releases by Spirit of the West and Bruce Cockburn, among others. Urn, not my idea of home made music.... In a similar vein, I do worry about the tone of some folk club blurbs, as this composite from a recent issue of The Guild Gazette, from The Regina Guild of Folk Arts, advertising their Fall concert series: "A legend is about to explode. A legend built around one man, one blues guitar and one towering body of work. [It al...'t for nothing that we advise against sentence fragments in freshman English!—GWL] A one-man hurricane of rock-tinged blues and folk. [See what I mean?] His improvisations are what set him apart from other professional guitarists. He has the unique ability to retain, assimilate, and enrich a musical composition after hearing it once. Quite simply, this man is a musical genius." These words described two performers in the series, but I’m not sure many musicians should have to live up to a quarter of these encomia. And what worries me