countries of Europe, America, Asia, and Africa.

We would like to invite the representatives of your organization to take part in the symposium. We will be glad to host in Moscow the leaders and leading specialists of music academies and conservatories, music departments of universities, higher schools of musical education and other organizations that may be interested in discussing the pressing issues of musical education.

Goals: The symposium will discuss the experience in goals and problems of and prospects for musical education as well as the expansion of creative ties between the different schools of music worldwide. Proposed topics include

- Development Trends in Musical Education
- Systems in the Context of World Culture
- The Inter-Influence of Different Pedagogical Schools, Prospects for the Consolidation of Theoreticians and Practicing Teachers
- The National, Historical and Cultural Specialties in the Systems of Musical Pedagogies
- The Forecast Systemic Models of Training
- Musicians of the Musical Upbringing of Children.

For more information, write

Gnessin’s Russian Academy of Music
30/36, Vorovskogo str. (Povarskaya)
121069, Moscow
RUSSIA.

An interesting titbit from Neil Rosenberg. It seems that his fine Bluegrass: A History (U Illinois P) has come to serve double duty as an autograph album for bluegrass fans, who carry copies to festivals for the purpose of having their heroes sign their pictures. A number of people have had their guitars and banjos autographed by idols and chums (sometimes in rather attractive patterns); it’s pleasing to see a book treated with such loving attention. I’ve heard of folkloristic works that influenced tradition—not so many become tradition!

Readers will remember that American singer Michael Cooney was certified a Good Guy in these pages of our last issue. Since then we’ve received notification that he’s further assigned copyrights and the attendant royalties on certain songs on a 1980 album he recorded in Toronto to the Society. As he put it in his letter, “I am not really a song-writer and feel awkward about these copyrights…” It is refreshing and most peculiar to hear someone express discomfort at getting money for the simple reason that they’ve not really done anything for it, no?

Cooney has got a new activity, which he hopes will help “keep [him] off the road,” namely The Friendship Letter, named after his home town in Maine, but indicative of the situation he hopes to promote. He calls it “a neighborhood newsletter for people who don’t live near each other,” and beyond that, I’m not sure what to say about it. Perhaps a couple of short samples will help.

From “Tips”: “To keep that drop of milk (or anything) from running down the outside of the pitcher, put a little bit of butter on the lip of the pitcher. (Poke the lip of the pitcher into the butter just before you sit down.) No more dribbles.

From “The Lights Are Much Brighter There…”:
“Computer Phreaks: Sing the old Petula Clark song, ‘Downtown’, substituting ‘Online’ for ‘Downtown’. It works nicely.”

From “Questions”: “What’s a good, politically correct way to replace ‘Dear Sir’ in the salutation of a business letter to someone whose gender you are uncertain of, but know they won’t much like ‘Dear Sir or Madam’?”

A subscription from Canada is $15.00 (twelve issues) to The Friendship Letter, PO Box 278, Friendship, Maine, USA 4547-0278.

[For what it’s worth, I’ve been addressing most letters “Hello,” for years. Informally, it often becomes “Howdy.” GWL.]

Lost Souls

If you know the new address of the members listed below (with last known address), please let us know.

Sharon Berman, 6591 14th Ave., Montréal, Québec, H1X 2W5
Epona Kwae, #1, 561 McLeod St., Ottawa, Ontario, K1R 5R2

Letters

Dear Friends,

I would like to ask your assistance in trying to find the current mailing address of an occasional contributor to the Canadian Folk Music Bulletin. In Anne Lederman's "Instrumental Music" column on page 3 of the September 1987 (21.3) issue of the Bulletin, a letter from David Kaetz of Victoria, BC, appeared. He mentioned that he was interested in and was compiling information on the diatonic button accordion, as it exists in the Canadian and world traditional music spheres. He invited others with similar interests and information to contribute to the Bulletin and to correspond...
with him at his Vancouver address, which he provided. I recently wrote to him at the address given, but the letter was returned, stamped "Return to sender address unknown." I checked with the BC telephone directory information and was told there was no such listing. So, if you happen to know the whereabouts and current address of David Kaetz, could you please forward his current address to me? It would be greatly appreciated. I also have been compiling information on this instrument, its history and repertoire, and would like to be able to correspond with Kaetz, since there are relatively few people with this area of interest.

Sincerely yours,
Robert Godfried
3451 Giles Place M32
Bronx, New York
USA 10463-4323
(718) 549-7918

Please send me info on La Bolduc,

Thanks,
Arthur M. Scholtz
Box 733
Upton, New York
USA 11973

Ivan Alexeyev
677027 Russia
S. Jakutsk - 27
St. Kirov 27/1-20

Tom Bilyeu
P.O. Box 133
Molalla, Oregon
USA 97038
($6.00/$1.30 s/h—unplated snoopy harps)

La Bolduc (1894-1941)
Often played the J-harp—made numerous 78 rpm recordings—French Canadian singer & fiddler.

Frederic Crane
930 Talmra Ct.
Iowa City, Iowa
USA 52246
(319) 354-6767
(V.I.M. J-harp Newsletter)

Centre Nationale de la Recherche Scientifique
U.P.R. 165
Etudes d’ethnomusicologie
Dep’t d’ethnomusicologie
Musée de l’Homme
17 Place du Trocadéro
Paris 75116 FRANCE
Phone 553-82-15
Tel. 47.04.58.63 [sic]

Dr. Trần Quang Hai
12 Rue Gutenberg
94450 Limeil Brevannes
S.E. Paris FRANCE
(book: Les Guimbardes)

Robbie Clement
PO Box 165
Madison, Wisconsin
USA 53701
(608) 423-3095
(Whitlow J-harps stainless steel with or without long trigger [tongues] with loops—chromatic sets available—$20.00 each, $250.00 chromatic set {12 harps with case})

Kendall Round
Breeestraat 7A
1941 Ed - Beverwijk
Netherlands
Tel. 02510-22024
(handmade bell bronze J-harp)

Elderly Instruments
1100 N. Washington
PO Box 14210
Lansing, Michigan
USA 48901
(517) 372-7890
(carries Bilyeu & Whitlow J-harps)

Experimental Musical Instruments
Nicasic, California
USA 94946
(E.M.I. 2.5 {1987} has a review of V.I.M. 2)

Ben Hume
22 E 89th Street
Apt. 3-6
New York City, New York
USA 10128
(212) 831-9048
(bamboo & metal J-harp making classes—metal smelting)

Japan Koukin Association
Nehan Koukin Kyoukai
1-12-24 Midori riaokka
Ageo, Saitama 362-JAPAN
Tel. 048-771-5092
(J-Harp newsletter in Japanese—1250 Yen $20.00 per year)

Kenneth Korten
Box 875
Santa Barbara, California
USA 93102
(805) 966-6378
(bamboo J-harps—$20.00 apiece—small, medium, & large)

Lindsay Porteous
Tron Workshop Culross
Fife KY12856
Fife SCOTLAND
Tel.0383-880271
(J-harp virtuoso)

John Wright
126 Ave. Philippe Auguste
75011 Paris FRANCE
Tel. 1-43.70.70.78
(The Guimbarde Album—master & virtuoso)
Mr. Scholtz has gone to the trouble to compile it, we will present it to our readers for their use. You will of course query before sending money anywhere! Some of the items Scholtz mentions seem rather tantalizing, I must say.

I was vaguely aware that La Bolduc played the Jew’s harp, but beyond that I don’t know enough to help Mr. Scholtz much. Perhaps someone else can.

This reminds me of a strange visitor I had to my record store a couple of decades back. He claimed to be a professional Jew’s Harp player, just passing through town, having been in Vegas or somewhere, and offered me some of his own make. Prior to that time, the only decent Jew’s harp I’d ever had was the Snoopy Harp. For those who’ve never tried the instrument, a cheap Jew’s harp is worse than none at all, and when the Snoopy Harp appeared it was a blessing for beginners and perhaps others as well. At rate, this guy’s harps beat the Snoopy, and I was able to sell it for a lower price, as I recall. (Seems to me I also fiendishly sent a couple of my kids onto their schoolgrounds with their own harps to play other little folks out of their lunch money....) I must have some paperwork from my mysterious visitor somewhere; I wonder if it might even be Mr. Scholtz himself?

And I might as well ask here: although it seems to me that Scholtz is abbreviating "Jew’s harp" for convenience and speed, I gather that there is some objection to the use of the name. Certainly Anne Lederman changes La Rena Clark’s "Jew’s harp" to "joe harp." I don’t know of anything essentially denigratory in the term, although this often occurs when ethnic names are tied to irrelevant and demeaning activities or objects. I also know of no reason why the instrument should be named after this nation of people, and perhaps it’s yet another example of the naming power of the European expansionists, often comically misused, as the Canadian "Indians" will tell you. Does anyone wish to offer any insight or inflammatory comment to this question?

Reviews/Comptes-rendus

Books


Most people think that each country has a different Christmas tradition, but sometimes there is more than one tradition per country. The Mummer’s Song is a book based on a song about a Christmas tradition from Newfoundland. The music to the song is also included in the back of the book. This tradition is called mummering. Mummering is going from house to house in crazy disguises, singing, dancing, telling jokes and spreading Christmas spirit. This book tells of one Christmas when mummers came to one house and had a party and it sounded fun. I like the fact that people are trying to teach children about different cultures and their traditions. I thought the illustrations were quite good and would be good for kids who do not read well or don’t read at all because the pictures follow the story well and there is very little text. This book made me think that mummers would make Christmas fun.

Meredith Pollock

Calgary, Alberta

[This review was solicited for this issue by the editors. Meredith will be nine years old by the time you read this, her first publication. The Mummer’s Song is, as Ms. Pollock points out, based upon a song which had some commercial success on the Rock. We understand that it has precipitated a revival of the Christmas Mummers in the province, a revival not apparently confined to the outports.]