

News, Views, & Stuff

By now it'll take a miracle for many readers to get this in time, but Jim Hiscott phoned from Winnipeg last week and mentioned that his program on Inuit button accordion music will be aired on CBC's **Random Sampling** on December 28 and 29. **Random Sampling** is broadcast on AM on Saturday at 7:05 pm (6:05 AT, 6:35 NT) and on FM on Sunday at 5:05 pm. Hiscott is a key- and buttonboard player, composer, and CBC radio producer; readers may remember his excellent series on Canadian fiddle music, as well as his account of the writing of his composition for button accordion and other instruments, **Spirit Reel**, which appeared in 29.3 (September 1995).



The Centre de Valorisation de Patrimoine Vivant featured L'héritage irlandais d'Amérique in their 1996 Festival international des arts traditionnels, held in Quebec City in October. Featured artists were accordion rediscovery Joe Derrane and, from a newer generation, Daithi Sproule, Liz Carroll, and Billy McComiskey. We don't know what their plans for next year are, but their program is clearly worth keeping an eye out for.

Turnabout's still fair play, though: Quebec's La Bottine Souriante played Scotland in August, as part of the Burns Bicentenary Celebrations. They wowed 'em, though we note with amusement a comment by Christine Todd in **The Living Tradition**: "... only recently I discovered they were from Quebec. Previously, I'd changed my mind about their nationality on a daily basis—they'd been Spanish, Belgian, Breton, Welsh...."



Music & Anthropology is, according to its home page: "a new online multimedia interactive journal, founded by the Study Group on Anthropology of Music in Mediterranean Cultures of the International Council for Traditional Music (ICTM). **Music & Anthropology** is hosted by the Dipartimento di Musica e Spettacolo (Università di Bologna), and supported by the

Fondazione Olga e Ugo Levi, Venezia." It can be found at:

http://gotan.cirfid.unibo.it/M&A/M&A_main.htm

This information comes from Dr. T. Cheesman, University of Swansea, who adds, "I've not had time to investigate in depth, but it looks very good."



Murray Krugman, an established commercial record producer turned lawyer, writes to tell us of a new release on his Silverwolf label, **The Silverwolf Homeless Project**, a CD of songs by various singer/songwriters on the eponymous theme. Participants include Patty Larkin, John Gorka, Tom Paxton, Ani DiFranco, John Stewart, and other favorites. Canadian content is not noticeable, but we're letting you know about it because we like Krugman's attitude: a clipping from the **Thetford Valley News** quotes him, "If we allow ourselves to confer a sense of 'otherness' on the most visibly poor among us, surely it is easier to avert our eyes in resignation. But if we accept that most of us are a single paycheck, divorce or accident away from the streets, then the essential shift cannot be far behind." Edith Fowke would also have approved, though she might have been less enthusiastic about the songs themselves, so it seems appropriate to cite the Project in this issue. The CD is accompanied by a 32-page booklet, which includes essays by Krugman, photographs, and lyrics to the songs. Two dollars from each CD sold will be donated to the National Coalition for Homelessness. The recording may be sampled on Music Access; phone 718-398-2160, and enter code 6533. Or write Silverwolf at RR1, Box 10, Thetford Center, Vermont USA 05075.



A little catalogue of English, Irish and Scottish traditional music recordings reached us from Veteran Mail Order, 44 Old Street, Haughley, Stowmarket, Suffolk IP14 3NX, U.K. Much

stuff which you may not be able to find on this side of the Big Water, and the prices don't seem out of line for imports: cassettes are the equivalent of about \$16.25, CDs \$27.13, in Canadian funds (without bothering to look up the current exchange rate). Skimming the titles makes my mouth water, and might yours as well, so it might be worth writing for your personal copy of the catalogue.



Conferences! The British Forum for Ethnomusicology's 1997 Annual Conference will take place at the Irish World Music Centre, University of Limerick, March 21 to 23, 1997. The theme is "Diasporas: What happens to music, musicians and musical instruments 'out of place'? And how should ethnomusicologists respond?" Paper givers may wish to address the following more specific issues:

1. How do musicians, musical instruments and the sounds they make acquire significance in diasporic conditions? Why does music hold such a privileged place in the diasporic imagination? How are images of exile, journey, home and return constructed through musical performance? In what ways might diasporic music itself be considered a "place" traversed or disrupted by movement? To what extent might diasporas consist of, or through, music?

2. How does diasporic music make an impact on musicians at home? How do musicians manage the conflicting demands of varied diasporic and "host" communities? How are diasporic musicians implicated in processes of globalization and nationalism, and what are the consequences of this? How has the music industry intervened in diasporic music making (for example through "World Music")?

3. How does the concept of diaspora affect the traditional practices and ethnographic techniques of ethnomusicologists? And in what ways are ethnomusicologists in an advantageous position to intervene in other disciplinary discussions on the subject? Papers addressing Paul Gilroy's *Black Atlantic* (Verso 1993), James Clifford's "Traveling Cultures" in *L. Grossberg et al., Cultural Studies* (Routledge 1992), and Mark Slobin's *Subcultural Sounds* (Wesleyan University Press 1993) will be particularly welcome.

4. What processes of education and transmission are peculiar to diasporic communities? In what ways do the practices and outlook of diasporic musicians provide an opportunity for educationalists in the wider community? How should educationalists respond to the variety of diasporic musics which exist within, and transform, the wider community outside schools and universities?

There will be a session devoted to work in progress. Papers on dance and Irish Traditional music relating to the theme of diasporas will also be particularly welcome.

Abstracts should be sent by e-mail (if at all possible) to Programme Chair Malcolm Floyd (malcolmf@virgo.wkac.ac.uk) no later than February 1, 1997. (The address and phone number are Malcolm Floyd, King Alfred's College, Sparkford Road, Winchester SO22 4WR, U.K.; 01962 842280.) For early details concerning travel and accommodation, contact the local organ-

ization (Sandra Joyce and Niall Keegan, Irish World Music Centre, University of Limerick; 00353 61 202590 (from UK); sandra.joyce@ul.ie). A number of bursaries will be available for students giving papers; applications should include one letter of reference, and be sent to Treasurer Martin Stokes, Department of Social Anthropology, Queen's University of Belfast, 01232 245133 (x. 3740), mstokes@clio.arts.qub.ac.uk.



More conferences! A conference entitled "Aux sources du chant carolingien: les orientes musicaux de Marseille" will be held in Marseille in Autumn 1997. The main theme is the meeting of musical cultures in early medieval Europe; the influences and inspirations of East and West, particularly in the area of Gregorian chant. The organizers are looking especially for musicians and speakers familiar with early Celtic music. The contact is Pierre-Marie Chemla, Les Echirouzes, Route des lièvres, 26230 Grignan, France; phone or fax 04 75 46 90 20.

Still more conferences! The Second Latin American Conference of IASPM, "Problems and Cases of Popular Music in Latin America", will take place March 24 to 27, 1997, in Santiago, Chile, at SCD Hall, Santa Filomena 110. This conference gathers an important number of scholars of various disciplines from universities in Latin America, United States and Europe. The conference has been organized with sufficient time for discussions and informal conversations among the participants. Encounters with Chilean musicians, rock performances, and social events are scheduled.

Registration fee for lecturers, members of IASPM and students is \$12.00 (US), and for the public is \$24.00. An extensive program is in preparation. For further information contact: Juan Pablo Gonzalez, Coordinador rama chilena del IASPM, Instituto de Musica, Universidad Catolica de Chile, Av. Jaime Guzman 3300, Santiago, Chile; phone: (562) 686-5224; Fax: (562) 686-5250; email: jgonzaro@puc.cl.

It turns out that the address for Bonnie Pearl Records included with the review of Calvin Vollrath's recording last issue (p. 40) is not in service. Calvin can be reached at 4614 127th Avenue, Edmonton, Alberta T5A 2X8, so likely it'd be best to contact him directly.

A late-breaking news flash further to the late-breaking news flash on p. 2 of last issue! James Prescott informs us that The Digital Tradition is once more in operation, some brave soul having taken up the challenge of threading a path through the minefield of ownership rights. Check it out!