

The Centrefold

Folk dancers would do well to investigate the Country Dance and Song Society in the USA. Their *Country Dance and Song Society News* is well worth a look, even for those who never get beyond the back row, or maybe even for those who remain in the audience. The focus is on contra dancing, but the Society pays some attention to Morris dance and a few other traditions.

It is perhaps best thought as a newsletter, not a magazine, by which I mean that there's lots of news about stuff that many of us will not likely be able to take advantage of. Many of the articles are aimed at dance leaders and the like, but there's a considerable amount of items that will be of interest even to those whose commitment to contra dance is only slight. Thus "Attracting College Students to your Dance" (January/February 1995) may not grab everyone, but "Gig Tales," by Phil Locke, in the March/April 1995 issue, which recounts, among other events, a drunken rout his band remembers as the "balance and bite ass" gig, will amuse most readers.

Most issues have a sampling of good tunes and songs, and the "Balance and Sing" section offers a fascinating selection of recordings and publications for sale. (My eye was caught by an American string band from Alabama called *The Red Mountain*

White Trash, whose CD is entitled *Fire in the Dumpster*.) They regularly feature Québécois recordings, which are always sweet for dancing, as well as for listening.

Some of the photos are real winners. The frequency of obituaries is depressing—both as a reminder that the folk dance movement predated us boomers and that our sands are dancing quickly through the little chute.

In addition to the bimonthly *News*, the Society until recently also published an annual journal, *Country Dance and Song*, which contained more substantial articles on topics related to contra dance, ranging from Swedish sword dances to the relationship of the folk dance movement to the "taxi dance" phenomenon in US cities during the 20s. This summer, however, they announced that this regular publication will be discontinued in favor of irregular monographs.

CDSS

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they also have a website
<<http://www.cdss.org/>>

individual memberships are \$35.00 (\$25.00 limited incomes), family \$50.00 (\$35.00), group \$70.00.



East European Meetings in Ethnomusicology, an international journal, published in Romania, is dedicated on the one hand, to the East European intercultural and scientific dialogue; and, on the other hand, to the idea of communicating this dialogue to (and with) the entire world. Sticking to professional, exegetical standards, its pages are open to all experts in music of social and ethnic groups, so that, by means of the musicologic science, they should try together to appreciate what characterizes or what solidarizes peoples, groups and individuals, what particularizes of what imposes them at the world level, what they do have in common, and what is specific to each of them—from the creative point of view. Moreover, it is as@ important as necessary that researchers should meet and learn mutually about their exe-getic performances, methodological particularities and adequacy, as well as about the collected field materials. This journal relies upon the conviction that the experts' dialogue in ethnomusicology, by means of the writing, may represent an important cultural act and a scientific performance with highly humanistic aims.

Studies, essays and materials, poetic texts and musical transcriptions represent the musical life of peoples, groups and individual performers belonging to different levels of the folk, traditional, ethnic, religious or popular expression.

The first section of the Fourth Volume (1997) is dedicated to *Old Jewish Tracks*, containing articles by Zinovi Stolyar ("On a Certain Melodic Pattern in Jewish Music"), Gisela Suliteanu ("Archaic Jewish Elements in the Structure of the Jewish Musical Folklore"), and Ioan R. Nicola ("Jewish Wedding in Maramures"). Named *Towards Far(ther) East*, the

second part features articles by Slawomira Zeranska-Kominek and Magdalena Niewiadomska-Bugaj ("An Attempt of an Objective Classifica-tion of Performance Styles in Turkmen Music"), and Marin Marian Balasa ("Chinese Diary").

Individuals or institutions willing to collaborate, to subscribe or order *East European Meetings in Ethnomusicology* (last issue or whole series) are invited to contact:

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