

libraries obtain their materials in this fashion.

One of the difficulties encountered in the purchasing of Canadian materials is receiving notification of their new publications. It would be extremely helpful if Canadian publishers would indicate the works of both native and immigrant Canadian composers in some fashion, perhaps by an asterik as the Frederick Harris Company did some years ago.

A final suggestion--with the centenary of Healey Willan's birth so near, it would be a great service to the musicians of all countries if the publishers which hold the rights to out-of-print compositions could republish them.

Sister Louise Smith.

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TIN PUN ALLEY

As a teacher of piano and founding-director of the new College Conservatory of Music in Medicine Hat, Alberta, Gilbert Munroe has been battling overseriousness in music. After looking at his publication A Mush is a Soggy Diminuendo (Winnipeg: Peguis, 1978), however, I would have to say that his battling average is very low.

The blurb on the back proclaims: "This book is not intended primarily as a teaching device but simply as a light-hearted break from regular work. But then, can't we learn things when we are having fun? Perhaps this book will get the 'play' back into playing the piano." It would seem upon examining the book that for Mr. Munroe the phrase "light-hearted" is synonymous with "slap-dash." Even if the jokes were funny and the drawings good, the music should at least be clear and reasonably notated. Perhaps having six quarter-notes in a 6/8 bar (just one example) is part of the fun.

Though I am hesitant to "take up the gauntlet" in the struggle against underseriousness in music humour (there are those who would rather see me "run the gauntlet" for puns I have committed), I feel it my duty to warn my fellow music librarians against buying this soggy publication. Even mush is a cereal business.

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