

I would have, also, let this pass had it not been for the small remark on the second page stating 'massive publishers displays' ..Calling several of my fellow members, I was told that they were not aware of the Saskatoon meeting, or even the letter, which is to be expected, since it appears I am the only publisher who responded to your concern at ISME by joining.

It is quite doubtful if Harris would have attended Saskatoon, not so much for the case of CAML, but simply because we no longer exhibit or display in Canada, having found a lucrative and interested market in the U.S.A. where, also, to the loss of Canadian periodicals, 100% of our advertising is now in American related magazines. The answer is quite logical. Only last week, I softened slightly and telephone a Canadian magazine, with a tentative offer of a \$300.00 advertisement. Yes, you know the answer. "Sorry. He is not here. Can I take a message?" I then called a magazine in Chicago, who did not hesitate to take my money. He was there.

So, I called the Saskatoon music library late Friday, the 25th, and do sincerely appreciate the tolerance and kindness shown to me in my impatience, by a person I recall only as Kathleen, or Kathreen...I am not sure. But I was told there would be music exhibits. Chiefly, Norton from New York. What more can be said? We have no further use for each other. The CAML has no need of Canadian music publishers and, personally speaking, my efforts, which were most sincere, now terminate and I am free to pursue the Company's commercial and cultural policies in areas where we benefit.

I know that my good friend, Ezra Schabas, who was your guest speaker, will question me as to why we had no representation, and you can readily appreciate my reply. "Sorry, but they weren't in, and I didn't leave a message." I will trouble you no longer. Please reciprocate.

With regrets and apologies.

W. Ray Stephens.

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BOOK REVIEW

Kodaly and Education II: A Selected Bibliography of the Kodaly Concept of Music Education. Compiled by John P. Barron. Willowdale: Avondale Press, 1979. 82 pp.; hard cover; \$8.95

Mr. Barron, Music Co-ordinator for the Middlesex County Board of Education in Ontario, has endeavored to include in this work only

references which are "true to Kodaly's philosophy and concept of music education" and which have been published in Western countries with special emphasis on North America. Thus, this volume should complement Laszlo Eösze's recently completed bibliography of the Kodaly concept of music education which covers materials in the eastern European countries.

Sections of this bibliography include monographs; collected works; periodical articles; published lectures and reports; theses and dissertations; song collections, textbooks, instruction books, etc.; and a discography. Users may experience some difficulty with periodical citations since in some cases organizations issuing journals with similar titles are not identified. Thus, the Notes frequently referred to is that published by the Kodaly Institute of Canada, not that issued by the Canadian String Teachers' Association or the Music Library Association.

Generally speaking, however, educators and students will find the work well worth the price. Sturdily bound, it includes material published through late 1977 and has ample space for annotations and additions.

Sister Louise Smith.

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#### TIN PUN ALLEY

One of my favorite subject headings has always been MUSIC - ANECDOTES, FACETIAE, SATIRE, ETC. Under this heading come such as Victor Borge's My favorite intermissions, Lawrence McKinney's People of note, and Peter Schickele's The definitive biography of P.D.Q. Bach, 1807-1742? A new and worthy entry into this field, Scott Beach's Musicdotes (Berkeley: Ten Speed Press, 1977), is dedicated to his "loving friends and friendly lovers." And because he too is a member of the beech family, his book is a collection of chestnuts. Before suggesting this book to a freshman writing his first music history essay, you should point out that "a story need not be historically accurate to be good." Here is a sample:

"To the greatest violinist in the world." An envelope bearing that inscription was brought to a table where Jascha Heifetz and Mischa Elman were dining. Both men looked at the envelope, and in mawkish deference each tried to pass it to the other. "You, Jascha." "No, you, Mischa." They agreed to open it together. Four of the world's most gifted hands unfolded the note. It began: "Dear Fritz."