

The first volume of *Popular Music* had a theme which was, at least in part, historical: how and when does 'folk music' become 'popular music'? In this issue – the last before a change in format to three-times-a-year publication – we return to a historical theme: continuity and change. In some ways constant change seems a basic characteristic of popular music; at the same time this music is sometimes thought to be 'all the same'. The articles collected here attempt to contribute to the discussion of this paradox, and to the diverse factors and levels of interpretation involved. Their subject matter ranges from pre-war jazz to contemporary rock, from Hawaii to the Soviet Union, from fascist Germany to presentday Israel. The review section contains reviews of around fifty books and records by an international team of reviewers, together with an annotated bibliography of Latin-American popular music; the booklist profiles about 350 books on popular music published in 1984.

RICHARD MIDDLETON Articulating musical meaning/re-constructing musical history/locating the 'popular'

MARK TUCKER Count Basie and the piano that swings the band

JOHN COWLEY Cultural 'fusions': aspects of British West Indian music in the USA and Britain 1918–51

ALAN DURANT Rock revolution or time-no-changes: visions of change and continuity in rock music

TERRY BRIGHT Soviet crusade against pop

PETER WICKE Sentimentality and high pathos: popular music in fascist Germany

CHARLES HAMM Rock'n'roll in a very strange society

JEAN-CLAUDE KLEIN Borrowing, syncretism, hybridisation: the Parisian revue of the 1920s

GEORGE H. LEWIS Beyond the reef: role conflict and the professional musician in Hawaii

ERIK COHEN AND AMNON SHILOAH Major trends of change in Jewish Oriental ethnic music in Israel

Reviews

Latin-American bibliography

Booklist

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