(pps. 1-27); it concludes with a longer section entitled "Folk Traditions of Utah" which is a survey by genres organized into the general categories "Folksay," "Folk Literature," and "Folklife." The specific suggestions on actually beginning collecting do not seem as supportive, and thus useful, as those in the well-known Leach-Glassie guide, with which this book will inevitably be compared; but this is a minor criticism, and the book definitely should fulfill its basic purpose and involve people in collecting folklore and reporting it to the sponsoring Utah Heritage Foundation and thus result in the amassing of a large archive.

The guide does seem to me, however, to have one weak point. Though the section on "Folk Groups in Utah" does a thorough job of outlining various minor occupational and ethnic groups in the state, the rest of the book concentrates upon the dominant Mormons and Mormon lore. Even the bibliography lists very few books and articles that are not either of a very general nature or about Mormons and their lore. It is this focus, it seems to me, that causes Brunvand to practically write off the traditional ballad in Utah in favor of parodies, nursery rhymes, etc. "The songbag one fills is not likely to seem as worthwhile as one might have hoped or imagined. Not only region, but time works against us too; some twenty years ago Professor Lester A. Hubbard of the University of Utah scoured the state for folksongs and ballads and discovered a large and varied treasure of them, but where will we find today the counterparts of his then sixty- to ninety-year-old informants?" (p. 65). The Arizona Friends of Folklore collection, which was made not far from Utah, indicates that his statements are largely correct for Mormon song but not correct for other groups. For instance, Brunvand includes an incomplete version of "The Horse Wrangler" (it is interesting to note that a version of this song was included in Thorp's 1908 collection of cowboy songs), which he identifies only as "a fragment of an interesting song commenting on a cowboy's life" (p. 70). His note would seem to indicate that this song has been lost with the passing of Professor Hubbard's informants of twenty years ago. Arizona Friends of Folklore, however, have four complete texts of the song, garnered by rather limited collecting within the past two years in Arizona from informants ranging in age from forty-two to eighty-three. This collection suggests that the "counterparts" of Professor Hubbard's informants and their large and varied treasure of American ballads and folksongs are still to be found.

I hope that I, as a reviewer, am not guilty of simply pushing my own interest in "cowboy" song, and I realize that Mormons are the dominant folk group in Utah; but I fear that, since collectors most often find what they look for, this slight attention to minority occupation and ethnic groups in the state is a weakness in what is otherwise an excellent book and may even affect the archive that it will create.

FROM THE REVIEWS EDITOR: RECORDED HILLBILLY TRADITION

Dave Freeman's County Records

Among the several contemporary producers of recordings of traditional Anglo-American folksong and instrumental material, together with hillbilly tradition, is County Records, 307 East 37th Street, New York, under the guidance and management of David W. Freeman. Freeman founded County Sales
eight years ago with the notion of making available a broad array of
worthy hillbilly material (old-time, mountain, country, blues, and blue-
grass -- no country and western) at reasonable prices. County Sales
handles records on the major industry labels, but more significantly it
handles many of the smaller companies' important releases, most of which
would be very difficult to locate and purchase for the average buyer or
collector. In addition, Freeman produces LP reissues on his own label
of rare or influential 78 rmp discs from the formative 1920s and 1930s
(the 500 Series), modern bluegrass music (the 700 Series), and bona fide
collected folk music (the new 400 Series).

For many scholars, collectors, and revivalist musicians into early hill-
billy tradition, the 500 Series offers scarce and priceless reissues of
such influential recording artists as Charlie Poole and the North Caro-
lina Ramplers (505, 509, 516), Gid Tanner and the Skillet Lickers (506),
Greyson and Whitter (513), Uncle Dave Macon (521), and three volumes of
exceedingly rare early Ozark string bands (518-20). County reissues of
such material can be especially useful, if not sheer revelation, to many
young urban hillbilly revivalists flouting mint-condition Vega Whyte
Ladie number sevens and signed Lloyd Loar Gibson F5s who can "get all
the notes" but who have little acquaintance with the vast body of re-
corded traditional material from which the few knowledgeable and influ-
ential coffeehouse performers draw their mostly-unacknowledged inspira-
tion. For that population of skilled young revivalists, Freeman's County
releases serve as textbooks. Some of us wonder what will happen when
the remaining genuine old-time music performers (like Buell Kazee, Sam
McGee) are gone, and what's left are the revivalists and replicators.
It seems to me that without a cursory knowledge of the actual sources
and tradition — but moreover of the operative culture of old-time music
— we'll be left with a faddish batch of lightpole insulator collectors.

Freeman's reissues logically reflect the interests and collections of
himself and his colleagues, and one would like to see more production of
contemporary and valid living tradition, and an expansion into new areas.
For example, where can one find the old Fred Van Epps banjo recordings,
which influenced early hillbilly fiddling styles and repertoire? Where
can one find a recording of contemporary, mountain, Carter Family-style
gospel quartet performances? Where can one find a recording of modern
Primitive Baptist unaccompanied shape-note hymn singing? But one man
can do only so much, and no one has been as dedicated and hard-working
as Dave Freeman in his determination to make rare and important hill-
billy material available. At last check, County Records sell for $3.50
— one of the very few real bargains to be found anywhere. Your Editor's
unafraid plug: the same County Records selling for $3.50 when ordered
from Freeman's monthly Newsletter catalogs will, my friend, cost you
$5.00 at your local hip Discount Records Store.

Two of the most recent and noteworthy of releases in the County 500
Series include Old-Time Ballads from the Southern Mountains (County 522),
and Old-Time Mountain Guitar (County 523, 1972). Reviews by hillbilly
scholars of other valuable County discs follow below. Old-Time Ballads
from the Southern Mountains features reissues of material recorded from
1927-31, some of which are "classics" which surfaced during the Folk
Song Revival of the 1960s, and some of which has gone into the modern
bluegrass repertoire. The artists include B. F. Shelton, Frank Jenkins'
Pilot Mountaineers, Mr. and Mrs. J. W. Baker, Burnett and Rutherford,
Watts and Wilson, Blind Alfred Reed, The Carolina Buddies, John Hammond,
Grayson and Whitter, Emry Arthur, the Hickory Nuts, and Kelly Harrell and the Virginia String Band. Among the best on this disc, and the most familiar, are Shelton's "Pretty Polly," Jenkins' "Burial of Wild Bill," The Carolina Buddies' "Otto Wood the Bandit," Grayson and Whitter's "Banks of the Ohio," The Hickory Nuts' "Louisville Burglar," and Harrell's "Charles Guiteau." As with other County reissues, the LP is produced in "hi-fi" and not geared up into phoney and disturbing "stereo" like most of the major record labels' reissues. Old-Time Mountain Guitar seems to me to be a major event -- as this sort of instrumental guitar material is habitually bypassed by other producers in favor of ballad singing, fiddling, etc. This LP by Freeman contains something which some others (including the one mentioned above) curiously lack: proper documentation and complete liner notes. The notes here, by Robert Fleder, are extremely well done and provide the necessary depth of information which enables full appreciation of the recorded material. This disc contains truly great "unheard" material recorded from 1926-30 by Frank Hutchison ("Logan County Blues"), Roy Harvey and Leonard Copeland ("Lonesome Weary Blues," "Greasie Wagon," "Back to the Blue Ridge"), Harvey with Jess Johnson ("Jefferson St. Rag," "Guitar Rag"), David Fletcher and Gwen Foster ("Charlotte Hot-Step," "Red Rose Rag"), Johnny and Albert Crockett ("Fresno Blues"), John Dilleshaw and The String Marvel ("Spanish Fandango"), Lowe Stokes' North Georgians ("Take Me to the Land of Jazz" -- with vocal), David Miller ("Jailhouse Rag"), and Sam McGee ("Knoxville Blues") who until very recently still performed regularly on WSM's Grand Ole Opry in Nashville. My particular favorites are Harvey and Copeland's "Lonesome Weary Blues," Lowe Stokes' North Georgians' "Take Me to the Land of Jazz," Harvey and Johnson's "Guitar Rag" (similar to the later "Steel Guitar Rag"), Hutchison's "Logan County Blues," Fletcher and Foster's "Charlotte Hot-Step," and the Crocketts' "Fresno Blues."


by W. K. McNeil

Although County Sales has been in existence only since 1964 it is already established as one of the best of the record companies specializing in "old time" country music and bluegrass. Both County's 500 and 700 Series and the recently initiated 400 Series contain much material of interest to folk music specialists. An example is Back Home in the Blue Ridge which features Fred Cockerham, Tommy Jarrell and Oscar Jenkins. The musicians, from the Surry County, North Carolina-Carrol County, Virginia area, have appeared on other County Records (notably 713 Down at the Cider Mill) but this is their best recorded effort to date. Back Home in the Blue Ridge consists of four instrumentals and eight vocal numbers, all of the selections except "Dan Carter Waltz" (which was written by Oscar Jenkins) are traditional.

Most of the tunes presented here are often recorded traditional numbers such as "Cumberland Gap," "Arkansas Traveler," "Jack Of Diamonds," "Old Joe Clark," and "Sally Ann." There are, however, a few rarely recorded pieces. These include "Rustic Dance," and the Primitive Baptist hymn 'When Sorrow's Encompass Me Round" which, to me, is the high point of the