assembled. According to the liner notes, two of their best surviving examples, "Roving Cowboy" and Jack of Diamonds" are in such poor condition that they had to be excluded from the album. The material offered is, however, indicative of the high degree of talent present in this little-known band. The musicians consist of Da Costa Weltz, lead banjo; Frank Jenkins, second banjo; and Ben Jarrell, fiddle. The role of the fourth member of the band, twelve-year-old Price Goodson, is unclear. He is pictured on the cover with ukulele and mouth-harp, but there is no information in the notes about his role in the recordings. The confusion is compounded by the fact that a Champion record label for "Lost Train Blues," (a harmonica solo present on the album) is pictured on the jacket listing Stanley Miller as the artist. Harlan Daniel's "Who Was Who? An Index of Hill Country Recording Pseudonyms" (in Chris Strachwitz and Pete Welding's The American Folk Music Occasional [New York: Oak Publications, 1970], 62-72) lists several pseudonyms associated with Weltz's band but none of these is Stanley Miller. Vocals are primarily by fiddler Ben Jarrell. The Southern Broadcasters display the wild liveliness of the earliest recorded string bands. Although these sessions took place in 1927, the year of Jimmie Rodgers and the Carter Family's debut, the Weltz band had grown up in a sufficiently isolated region of North Carolina to be unaffected by most nonindigenous music. The exception is, as so often, late nineteenth century parlor music, represented here by "When You Ask a Girl to Leave Her Happy Home" and "Merry Girl." The bittersweet "The Sweet Sunny South" and the popular "Yellow Rose of Texas" are perhaps the best songs on the album. The instrumentals, particularly those including mouth-harp, are superb and the tenor-banjo style banjo solo concluding "Home Sweet Home" is unique.

Great praise is due Dave Freeman and County Records for their efforts to make rare recordings available to the "esoteric" market, but they have rarely included sufficient discographical information. Since these records are directed at the collector, it could be assumed that many purchasers would like County to list such things as labels, release numbers, master numbers, recording dates, and personnel to the extent that this data is available. RCA Victor's Vintage series is a model in this respect.

County 518. $3.50 from County Sales

by Thomas Adler

Though it seems unfair to review only one volume of a three-volume series, it rapidly becomes clear upon listening to Echoes of the Ozarks that Dave Freeman and company have again managed to put together a record that can easily stand alone. Moreover, Echoes of the Ozarks does double duty: it is part of a series of great interest and value to folklorists, and it is also an easily digestible serving of a relatively pure strain of hillbilly music. The lack of contamination of Ozark hillbilly performance by popular and vaudeville traditions may possibly help to explain the predominantly localized sale and dissemination of early Arkansas recordings. Even today the records of this region which were issued in the year 1928-32 are regarded by collectors as especially rare items. With the loan of
four original 78 rpm records, Dave Freeman assembled the collection of twelve songs which comprise County 518. The songs (including "Hogeye" and "Jawbone," both recently re-created by the New Lost City Ramblers) are the products of six groups, which vary considerably in makeup, size, and musical ability. Almost half the performances on the album are the work of Pope's Arkansas Mountaineers, a very popular string band of the 1920s (at least in the Ozarks). Although only six of the eight songs they recorded were ever released, five of those are featured here: "Birmingham," "Get Along Home, Miss Cindy," "Hog Eye," "Jaw Bone," and "Cotton Eye Joe." All of these tunes are common and quite representative of Ozark string band music. The Morrison Twin Brothers String Band is presented in two items: "Dry and Dusty," and "Ozark Waltz." Although a banjo was usually a part of the Morrison Twin Brothers String Band, none is included in the recordings; apparently the banjoist had broken a string on that particular day and so the two classic tunes were captured with less than a full string band format. Nonetheless, the fiddles of the Morrison Twin Brothers (backed by two guitarists) sweep the listener along marvelously. A third featured group on County 518 is listed variously as Ashley's Melody Makers and as Ashley's Melody Men: this four-piece band featured the fiddle work of Anson Fuller on "Bath House Blues" and "Searcy County Rag." The other three cuts on Echoes of the Ozarks are "Give the Fiddler a Dram," "Eighth of January," and "Booneville Stomp," performed by three bands about whom extremely little is known: the Carter Brothers and Son, the Arkansas Barefoot Boys, and Dutch Coleman and Red Whitehead.

So much for the content of County 518; its value is more difficult to express. Perhaps it will suffice to note that in very recent years (and through the untiring efforts of a few devoted scholars) the academic utilization of hillbilly music has become acceptable, if not commonplace. Yet in the presence of vast amounts of relatively new and relatively high-fidelity hillbilly music, the old music of the pioneer artists often seems pale and one-dimensional. Why would someone weaned on Reno and Smiley ever want to listen to "old-time" music? County 518 provides the appreciative listener with the justification that the folklorist has only recently acquired. Echoes of the Ozarks is simply fun to listen to; it brings the listener through time and space to some old sounds and some new understandings.

** F I L M  R E V I E W S **

Beginning with the spring number of the Folklore Forum, we intend to feature reviews of ethnographic and documentary films which fall within the boundaries of our enormous but charted folkloristic domain. To this end, the Editor herewith solicits any reviews of relevant films which may be of interest to the Forum readership. Reviewers are requested to follow standard review format and substance, and to include pertinent film credits, etc. As with book and record reviews, some judgment and consideration of the style, methodology, theoretical posture, and so forth should be given. Please address enquiries and typed, double-spaced manuscripts to the Reviews Editor.

** F I L M  R E V I E W S **