

of Louisiana. The band consists of five musicians - Dewey Balfa, lead fiddle and vocals; Rodney Balfa, guitar; Harry Balfa, guitar; Burke Balfa, triangle; Will Balfa, second fiddle (played in baritone harmony); and Hadley Fontenot, accordion. The inclusion of guitars and double fiddle is a departure from the traditional Cajun ensemble of violin, accordion, and triangle. The music is, however, essentially traditional Cajun dance music, with all but the waltzes played in a fast tempo, but the inclusion of harmony and complex, almost Bluegrass-like fiddling, suggests a deliberate attempt to appeal to non-Cajun audiences. Of particular interest is the love song, "Parlez Nous a Boire," which is sung in close "hillbilly" style harmony.

Of the three albums reviewed, the most typical of Cajun tradition is that of the Mamou band. Unfortunately, the selections were not chosen for variety sufficient for the record to be very entertaining to persons who are not Cajun music devotees. The Deshotels' album appeals, as previously stated, only to persons with a command of the language. The Balfa Brothers' appeal to non-Cajun listeners by virtue of their variety and innovation makes their album one which would be recommended to persons who have not yet acquired a taste for the music. Fortunately, they are able to innovate without compromising the music's essential qualities, all of which survive despite the "slick" professionalism of the band.

Cowboy Songs: Volume Two. Featuring Billy Simon, "Uncle Horace" Crandall, Frances Roberts, Van Holyoak.

12 selections, vocal and instrumental, stereo, commentary by Keith Cunningham. AFF Limited Edition 33-2. Arizona Friends of Folklore, Northern Arizona University, Flagstaff, 1972. \$5.00

Reviewed by Howard Wight Marshall

The appearance of this second album from Arizona is a welcome event not only because it offers up another dozen examples of bona fide traditional material, but because it also signals the apparent success and stability of the young regional society, the Arizona Friends of Folklore. Volume One in the potentially long and rich series of discs (reviewed here, 4:6, 1971) was produced on a thin budget in the expectation that its and the society's success would allow for further issues of live, collected cowboy material.

Again local folk musicians were sought out for the taping sessions in Flagstaff, one of whom, Roberts, appeared on the earlier LP. Again Cunningham and staff have provided an excellent selection of material and have added a soundly-researched and annotated brochure with the record. Cunningham's wife Kathy, a talented photographer, once more provided the album cover design and execution. Some, though very little, of the recorded material is not necessarily "cowboy," and might well be collected elsewhere, particularly fiddler Crandall's numbers (which this writer has collected in Missouri and Indiana). Interestingly, Crandall here plays "Turkey in the Straw" and "Soldier's Joy" as a play-party medley, and Cunningham keenly notes the lack of Ben Botkin's awareness of this sort of church-oriented (Crandall is Mormon) instrumental music in his The American Play-Party. Crandall also plays "The Irish Washer Woman," and "Peck-A-Boo Waltz," well-known and well-traveled fiddle tunes. Frances Roberts performs

cowboy ballads and folksongs, including an especially interesting "The High-Toned Dance," and "The Tenderfoot" (which appeared in Jack Thorpe's 1908 collection). Billy Simon sings "Old Roaney's (sic.) Calf's A Bawlin'," and "Border Affair," and

is an 81-year old cowboy who owns and operates a horse camp outside Prescott, Arizona. He rides daily and gives riding lessons. For a period of time in the past he traveled the rodeo circuit showing quarter horses and two of his won national "Best in Class" awards. He "rassled out a tune" to "Border Affair," and set Earl Gardner's "Tying Knots in the Devil's Tail" and "Moonshine Steer" to music and introduced them into tradition by singing them to other cowboys while he was on the circuit.

Van Holyoak is a fine traditional singer whose "The Gol-Durned Wheel" is familiar to collectors from the singing of Arkansas cowboy Glenn Orhlin (the subject of a forthcoming Illinois University Press book by Judy McCulloh).

Cowboy Songs, Volume Two very conveniently continues the fine efforts made by the Arizona society. This recording is highly recommended to all, but particularly to the random disc-buyer needing a strong representative sample of cowboy instrumental and vocal material, excellently recorded and annotated.

Bottle Hill: A Rumor in Their Own Time.

10 selections, vocal and instrumental, stereo, liner notes.

BLP-RC6006, Biograph Records, Box 109, Canaan, New York 12029, 1972. \$5.98.

Reviewed by Neil V. Rosenberg

Nearly ten years ago Toni Brown described the then small group of northern urban "folknik" bluegrass musicians and asked "Can Blue Grass Grow in City Streets?" in American Folk Music Occasional (No. 1, 1964). The question is, it now appears, rhetorical - records such as the one reviewed here testify to the proliferation of bluegrass music in a new ecological niche. In the past decade the music has flourished in regions and among people whose values and cultural background differ considerably from those of the predominately southern and rural peoples who patronized the music in its former years (1945-1955). Though history never really repeats itself, what has happened to this music in the last decade is similar to what happened to jazz in 1935-50 and more recently to blues: a "committed" (I borrow this usage from Charles Keil) regional folk audience has been supplemented and to some extent superseded by an "appreciative" (again, Keil's terminology in Urban Blues) national popular audience. And, like the college jazz bands of the fifties and the white blues groups of today, citybilly bluegrass bands play mainly for their peers.

Readers will have to take my word that this recording does in fact contain bluegrass music, for the "bluegrass" appears nowhere on the cover of the record. The record jacket tells us mainly that Bottle Hill is a funny bunch of guys - for example, the cover picture is a gag-type shot taken in a stable. The liner notes vaguely describe the recording session and related events, unsuccessfully attempting to show the absurd humor of it all. Similar attempts at humor appear several times on the record itself. Why, if this is a bluegrass band, does the record advertise the group in terms of its obtuse humor?

In the past few years Biograph Records has established itself as one of the